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cus Index to Science Fiction, Fantasy & Horror 1984-1999: www.Locusmag.com/index/>. The Locus Index to Science Fiction Awards is at <www.Locusmag. com/SFAwards/>.

his magazine is printed on recycle using soy-based inks.

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Bruce Sterling:



21st-Century Dude

[Michael] Bruce Sterling was born April 14. 1954 in Brownsville, Texas. He earned a BA in journalism from the University of Texas, Austin, in 1976; his first short story, "Man-Made Self", appeared in Texas SF anthology Lone Star Universe the same year. His first two novels, Involution Ocean (1977) and The Artificial Kid (1980), were far-future adventures, the latter presaging the cyberpunk subgenre he is credited with creating, later defined in the pages of his fanzine Cheap Truth (1984-1986). He edited cyberpunk anthology Mirrorshades (1986), considered the definitive representation of the subgenre, and his cyberpunk near-future thriller Islands in the Net (1988) won the John W. Campbell Memorial Award. He collaborated with William Gibson on the 1990 novel The Difference Engine, an alternate history dubbed "steampunk", inspired by real-life Briton Charles Babbage and his "computer" of that name invented in the 1820s. Future history novel Schismatrix (1985) introduced his Shaper/ Mechanist universe, which pits bio-engineering against prosthetics, also the setting of some of the stories in collection Crystal Express (1989); Schismatrix Plus (1996) collects all the Shaper/Mechanist stories.

Sterling's concern with electronic civil liberties prompted him to put his journalistic background to use for nonfiction The Hacker Crackdown: Law and Disorder on the Electronic Frontier (1992), about computer crime: he released the complete text as "non-commercial literary freeware" on the Internet on New Year's Day 1994. He returned to fiction. prognosticating various near-future, high-tech scenarios in his next three novels: ecological disaster in Heavy Weather (1994); rejuvenation in Holy Fire (1996); and techno-warfare and global warming in Distraction (1998), which won the Arthur C. Clarke Award. He then backtracked to the near past in his most recent novel, Zeitgeist (2000), a satirical fantasy featuring Leggy Starlitz, his protagonist in novelettes "Hollywood Kremlin" (1990) and "Are You for 86?" (1992), and novella "The Littlest Jackal" (1996), His next book, Tomorrow Now, a nonfiction speculation about the future, will be published by Random House.

In addition to the stories in Crystal Express. he has produced a large body of short fiction over his career, some of which has been compiled in two other collections to date: satirical SF in Globalhead (1992) and near-future SF in A Good Old-Fashioned Future (1999). His nonfiction has appeared in publications such as The New York Times, Wired, Nature, Newsday, Time Digital, and many others. He also wrote regular columns of SF criticism for Science Fiction Eye and popular-science for F&SF. His novelette "Bicycle Repairman" (1996) won a Hugo, short story "Maneki Neko" (1998) won a Locus Award, and novelette "Taklamakan" (1998) won both Locus and Hugo Awards.

Other interests include past forms of media, for which he founded the Dead Media Project in the 1990s, <www.deadmedia.org>; he began the Viridian Design movement in 1999 to

raise awareness of climate change, for whose website <viridian design.org> he writes frequent columns. He has been married to Nancy Baxter since 1979; their daughter, Amy, was born in 1987 and second daughter Laura in 1996. They currently live in Austin, Texas.

"After I decided to give up most of my nonfiction writing and turn back to fiction in 1993, I wrote stuff at a cracking pace. Holy Fire was the most visionary of those four novels. One hundred years from today is a pretry long haul, though a lot of the people in the book are people who are walking around right now. I think of those books as being thematically related – even if they're about different kinds of people under different situations, they have a similar kind of structure. It's all about extrapolation, social nitty-grit, plus a lot of tech speculation. My new nonfiction book. Tomorrow Now, is just a straight out work of futurist punditry. I spent a lot of time just trying to figure out what the defining trends of the early 21st century are.

"It's a cyclical thing for me. I will write a series of novels, do some onfiction – kind of refresh myself – and then start again. I spent most of 2000 doing nonfiction. In 2000, I had nonfiction in The New Verk. Times (an op-ed piece), The Wall Street Journal, Time, Newweek, Per Spiegel.... I was writing science fiction for Fortune, and I capped it off by editing the January 2001 issue of Time Digital—half of it is January

If science fiction were some-

how exterminated immedi-

ately, and its 70-year history

were erased. I think it would

be reborn immediately from

outlets like Red Herring or

Wired or Time Digital.

2001, and you flip it over and half of it is January 2026. This is a biggie for me, the weirdest thing I've done in the way of associational futurist journalism, probably ever, It was all carried out as a kind of Manhattan Project, very much under wraps. It really is interesting, having a portrait of January 2026 appearing in this business magazine. That was an interesting and unique challenge. For Fortune, I wrote part of their piece 'Business in the Future', and mine was a letter from 2035 by a businessman addressing Fortune readers. In 2000, there was suddenly a whole new territory opening up, where you could do this science-fictionally informed journalism. I had a piece in Nature as well, 'Homo Sapiens Declared Extinct'. I think

that was one of the best things I ever wrote! It was a really effective piece of balls-out cyberpunk post-humanist writing, and it was in Na-

"But I knew something like this was coming. I knew 2000 was going to be a really good year for doing prosthetic propnostication nonsense. 2001 is not going to be that way. It's old hat. But 2000 was a great cultural opportunity. It was also very lucrative, a great market opportunity! That really did refresh my thinking, in a way. I'm glad to have the year 2000 behind me now. I'm going to try to get back to my desk and write some science fection again.

"These Time Digital and Fortune things I think of as being absolutely science-fictions, they rejus the long presented in a different cultural context. What could be more science-fictional than somehody writing you from the year 2035? It's just that it's every rarely presented within you surround of Fortune magazine, which is full of all this dot-com nonsense and gold Cartier watches. It's a chance to jump up from bling and just nail people with the 'spearhead of cognition,' as Stanislaw Lem likes to call it.

"I don't think SF works from 50 years ago are all predictive nonsense. They're just phrased in such an antique language, you can't read it. Like Vannewar Bush's piece on the Memex, about computer telecommunications, written in 1945, which is incredibly foresightful. There's an early article which prognosticates the Internet in very good detail—it just doesn't use the terms we use, things like 'protocol' or 'packet switching.' But in terms of prognostication, it's really an impressive piece of work. I know that many of the things I wrote about the future in 2000 are going to be very dated. The role of science fiction is not prophecy; it's to expand the limits of what can possibly be thought. To that extent, I I felt very happy about what I got done in 2000, Within the world of science fiction, people know more or less what my books are going to be like, but in a context like the big meazaries I appeared in last year, readers don't have any idea what's been cooking within the little tidal pools of the subculture. I feel like I'm carrying the war to consensus society!

"I've been doing a lot of world travel too. Not long ago, I was at The Doors of Perception, an industrial design conference in Amsterdam. And man, the material was primo! I love industrial design people. I've been spending a lot of time hanging out with them. They make gizmos, and try to anticipate consumer demand. I did a piece for Wired on ergonomic chairs, and I went out and met Niels Diffrient, one of the grand old men of American industrial design. When I asked him about his working routine, he brought out all these military magazines and said. 'I leaf through here looking for new material, looking for the day it's going to break in the consumer market.' So he's just sitting there cataloging things like new adhesives, new metals, new composite materials, weird new plastics, a different mode to process foams - the stuff of technology. And it's his business to decide when that's going to become a shoe, a lamp, a doorknob, a chair. To that extent, he struck me as having a very science-fictional take on life. He's acting as a kind of gatekeeper between things that are possible and things that are normal. I felt a great sense of identification with the industrial designers. Of all the subcultures I've met - cops, computer hackers, military people, dotcom guys, electronic arts people - I think industrial designers are closer

to really good science fiction writers than any other class in the US or around the world. Of course, there's a lot going on in science fiction that is not really helped by that. I don't think H.P. Lovecraft was going to be a better writer if he spent a lot of time trying to make tape recorders! It's more of a hang-up of my own, really. But it's very inspiring to

"Chekhov used to say, "The writer needs a profession," and he was a doctor. I've got my journalism. I don't think I need all the input all the time, but I do seem to need moments of removing myself from the flow and stocking up. It's more a cyclical thing for me. But I take the journalism pretty seriously. Writing the nonfiction The Hacker

Crackdown certainly had a big effect on the things I wrote later, the topics I chose and the hings I felt were of interest. To have stopped and written this book about computer crime and computer civil liberties really knocked a lot of the dogmatism off my thinking, and woke me up to what turned out to be a genuine techno-social revolution. It's still unfolding, big-time, hitting places like India and China now, where its social impact may be even bigger than it was in the US. The stuff going on now with cell phones in Japan, cell phones in Finland—it's a whole other way of handling it. It's like a sister technology to the Internet, coming on at incredible rates of adoption: 50,000 people a month, huge hordes of people are picking up these little cell phones.

"Industrial designer pals of mine are increasingly obsessed with what they call 'ubicomp' - ubiquitous computing, which is consumer items that have chips embedded in them. 'Smart' shoes, 'smart' refrigerators, 'smart' houses.... I don't think it's going to be 'smart' in a George Jetson way, but it's going to make a profound difference in the way people live. I wrote an article for Dwell, for their 'House of the Future' issue, in which I argued that we don't need 'smart' houses; we need sensitive houses. In other words, we don't want to have a conversation with them, but they should just know: is there pollen in the air, are there toxins in the water? Where is the owner? Is he warm, is he cold? They shouldn't dumbly heat entire envelopes; they should be more efficient - use sensors to know when blinds should be opened, when things should be ventilated. A house should know everything that a house inspector would ask of a house. Why do you have to hire this expert? Why doesn't the house know all these things and tell you? Nobody wants their kitchen to be a Dilbert cubicle, but I think homes can be a lot homier, if they're designed in a sensitive, responsive, and intelligent way. You could fill a house with little simple sensors and learn a lot more about your material engagement with reality. To have lived in a house like that and then to

Continued on page 71

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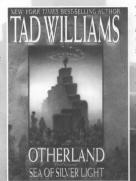
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2000 Nebula Awards Final Ballot

The Science Fiction and Fantasy Writers of America have released the final ballot for the 2000 Nebula Awards. Ballots are due April 13. Winners will be announced during the Nebula Awards Weekend in Los Angeles, April 27-29, 2001.

Novel

Darwin's Radio, Greg Bear (Del Rey 1999)
A Civil Campaign, Lois McMaster Bujold (Baen 1999)
Forests of the Heart, Charles de Lint (Tor 2000)
Crescent City Rhapsody, Kathleen Ann Goonan
(Ayon Eos 2000)

Midnight Robber, Nalo Hopkinson (Warner Aspect 2000) Infinity Beach, Jack McDevitt (HarperPrism 2000)

Novella

"Fortitude", Andy Duncan (Realms of Fantasy 6/99) "Ninety Percent of Everything", Jonathan Lethem, James Patrick Kelly & John Kessel (F&SF 9/99) "Goddesses", Linda Nagata (Sci Fiction 7/00) "Hunting the Snark", Mike Resnick (Asimov's 12/99)

"Crocodile Rock", Lucius Shepard (F&SF 10-11/99)
"Argonautica", Walter Jon Williams (Asimov's 10-11/99)

Novelette

"Stellar Harvest", Eleanor Arnason (*Asimov's* 4/99)
"A Knight of Ghosts and Shadows", Gardner Dozois
(*Asimov's* 10-11/99)

"Jack Daw's Pack", Greer Gilman (Century 5, Winter 2000) "A Day's Work on the Moon", Mike Moscoe

(Analog 7-8/00)

"How the Highland People Came to Be",
Bruce Holland Rogers (Realms of Fantasy 8/99)

"Generation Gap", Stanley Schmidt (Artemis #1, Spring 2000) "Daddy's World", Walter Jon Williams (Not of Woman Born)

Short Story

"macs", Terry Bisson (F&SF 10-11/99)

"The Fantasy Writer's Assistant",

Jeffrey Ford (F&SF 2/00)

"Flying Over Water", Ellen Klages

(Lady Churchill's Rosebud Wristlet No. 7, 10/00) "The Golem", Severna Park

(Black Heart, Ivory Bones)
"Scherzo with Tyrannosaur", Michael Swanwick
(Asimov's 7/99)

"You Wandered Off Like a Foolish Child To Break Your Heart and Mine", Pat York (Silver Birch, Blood Moon)

Best Script

The Green Mile, Frank Darabont (from the novel by Stephen King) (Castle Rock/Warner Bros.)

Galaxy Quest, David Howard & Robert Gordon
(DreamWorks SKG)

Being John Malkovich, Charlie Kaufman (Propaganda Films)

Princess Mononoke, Hayao Miyazaki & Neil Gaiman (Miramax Films/Studio Ghibli [Japanese version: "Mononoke Hime" 1997])

Unbreakable, M. Night Shyamalan (Touchstone Pictures)

Dogma, Kevin Smith (View Askew Productions)

2001 Williamson Lectureship

The 25th Annual Williamson Lectureship took place on the campus of Eastern New Mexico University in Portales NM on March 1, 2001. It was also an early celebration of Jack Williamson's 93rd birthday on April 29th. Joining Jack Williamson as special guests at the event were Scott Edelman, Kristine Kathryn Rusch and Dean Wesley Smith. Following a luncheon honoring Dr. Williamson, the guests participated in an evening panel discussion on this year's theme, "New Science for a New Century." While not an official guest, Connie Willia standed the Lectureship to See Jack and visit with other friends. The three invited

ectureship to see Jack and visit with other friends. The three invite

Stephen Haffner (Haffner Press), Jack Williamson, Kristine Kathryn Rusch

guests voted to ask Connic to join the panel discussion as moderator, because they were afraid she would beckle them from the audience. The discussion then proceeded at a lively pace, touching on various subjects including "what happened to the 2001 we were promised in the movie)," "what areas of science will develop most significantly in the near future," and "what topics seem to be taboo in SF these door (overpopulation and the possibility of plague were high on the list)."

—Rick Haumstein.



Connie Willis, Patrice Caldwell of ENMU, Kristine Kathryn Rusch, Dean Wesley Smith, Jack Williamson, Scott Edelman

The End of Crown Books

Books-A-Million bought the inventory of 19 Crown Books stores in the greater Washington DC and Chicago areas at auction March 1, 2001, and bid an additional \$900,000 for those stores' property leases. The 44 Crown stores not sold will be closed after their inventory has been liquidated; a process expected to take eight to twelve weeks, to be conducted by Hilco Merchants Resources of Chicago.

Crown, once the third-largest book retailer in the US, filed for Chapter 11 bankruptcy protection for the second time in two-and-a-half years on February 12, after a weak holiday season and a larger-than-predicted sales decline in 2000, then filed for liquidation two weeks later. Most of its home office staff was let go February 9, three days before the first filing. Books-A-Million's bid won the leases at the final bank-raptcy hearing on March 16; it will take over the 19 stores; giving Books-A-Million 20 stores in 18 states. The remaining leases will be turned over to Keen Realty of Great Neck, New York for sale. Bookazine is heading the creditors' committee comprised of half a dozen publishers.

Ellison Piracy Case Bolstered by Napster Ruling

The order issued in February by the Ninth US Circuit Court of Appeals that Napster stop unlimited free swapping of copyrighted music on its site speaks directly to issues raised by SFWA attorney Christine Valada in the suit she has filed on behalf of Harlan Ellison for online piracy. The original suit for copyright infringement and unfair competition was filed in April 2000, against a number of defendants, including AOL and newsgroup RemarQ, who have posted or allowed to be posted copies of Ellison's books without his permission. AOL's motion to dismiss, based on a clause in the Digital Millennium Copyright Act that limits the liability of ISPs for third-party postings, was granted by a Federal Judge last August; this ruling was subsequently overruled in January, and the case against AOL allowed to go forward.

For its part, RemarQ argues that it is "fair use" and for the public good to keep the Internet going, to duplicate copyrighted works in their entirety. The Ninth Circuit Court rejected these arguments in the Napster case, citing the same cases Valada and Ellison used in their motion briefs. Ellison's complaint against AOL has also been amended to include Gnutella, a file transfer protocol similar to Napster developed by its Nullsoft division.

So far, Ellison has spent some \$40,000 on the case, which is now entering the discovery phase against a battery of corporate lawyers. He has set up Kick Internet Piracy and a PO Box to receive financial assistance from all sympathetic to the cause to protect writers' creative properties. Contributions should be made payable to: Law Office of M. Christine Valada and sent to: Kick Internet Piracy, PO Box \$5935, Sherman Oaks CA 91413, Anyone with information relevant to the case can contact Valada at Photo Law@ix.netcom.com or (818) 783-0281.

2000 Preliminary Stoker Awards Ballot

The preliminary ballot for the 2000 Stoker Awards has been announced. Voting is open only to active members of the Horror Writers Association, and is due March 20. The final ballot will be mailed on, or about, April 1st. The Awards Banquet will be held at the 2001 World Horror Convention, May 23 - 28, 2001, in Seattle Washington.

Novel: The Indifference of Heaven, Gary A. Braunbeck (Obsidian Books); Canyons, P.D. Cacek (Tor); Silent Children, Ramsey Campbell (Forge); Mischief, Douglas Clegg (Cemetery Dance, Leisure); Nightmare House, Douglas Clegg (e-serial novel); You Come When I Call You, Douglas Clegg (Cemetery Dance, Leisure); House of Leaves, Mark Z. Danielewski (Pan theon); Immortal: A Linking of Souls, D.E. Davidson (Night Terrors Publications); Obsidian Butterfly, Laurell K. Hamilton (Ace); Born Bad, Barry Hoffman (Cemetery Dance, Leisure); The Licking Valley Coon Hunters Club, Brian A. Hopkins (Yard Dog Press); The Bottoms, Joe R. Lansdale (Warner); The Traveling Vampire Show, Richard Laymon (Cemetery Dance, Headline); The Walking, Bentley Little (Signet); Gothique, Kyle Marffin (Design Image); Perdido Street Station, China Miéville (Macmillan); Under the Overtree, James A. Moore (Meisha Merlin); Dead Times, Yvonne Navarro (Dark Tales Publications); The Deceased, Tom Piccirilli (Leisure): Declare, Tim Powers (Subterranean Press); A Face Without a Heart, Rick R. Reed (Design Image); Blood of My Blood, Karen E. Taylor (Pinnacle); All the Rage, F. Paul Wilson (Gauntlet Press, St. Martin's).

First Novel: Nailed, the Heart, Simon Clark (Leisure); Daughters of the Moon, Joseph Curtin (Pinnacle); House of Leaves, Mark Z. Danielewski (Pantheor/Random House); Immortal: A

Linking of Souls, D.E. Davidson (Night Terrors Publications): Darkers, Lisa DuMond (Hard Shell Word Factory); Eternal Sunset, Sephera Giron (DarkTales Publications); Clickers, J.F. Gonzalez & Mark Williams (DarkTales Publications); A Darkness Inbred, Victor Heck (DarkTales Publications); The Licking Valley Coon Hunters Club, Brian A. Hopkins (Yard Dog Press); The Fox Woman, Kij Johnson (Tor); The Doorway, S.M. Korslund (SterlingHouse); The Big Punch, Louis Maistros (Xlibris/Third Rail Press); Out of the Light, Holly H. Newstein & Ralph W. Bieber II (Xlibris/ebooksonthe.net): The Secret Life of Colors, Steve Savile (DarkTales Publications); Raveling, Peter Moore Smith (Little, Brown) Run, Douglas E. Winter (Knopf); Duet for the Devil, t. Winter-Damon & Randy Chandler (Necro Publications); Cuckoo, Richard Wright (Hard Shell Word Factory)

Long Elician: "Blood Manpoes", Ashok Banker (Cothic Neit, "Mr. Hands", Gary A. Fraunbeck (Cemetary Dance, serialized); Plastic Jesus, Poppy Z. Girle (Subternanen Press): "A Reg. a Bone, and a Hank of Hali", P.D. Cacek (Extremes: Fantasy and Horror from the Ends of the Earth); The Heidelberg Cylinder, Jonathan Case (Dank Terror S); Puthy, Douglas Clegg (Cemetary Dance); "Klowa Wells", R.A. Cox (Deep in the Horror of Texas); "Mr. Dark's Care

or of Texas); "Mr. Dark's Car-Continued on page 67

2001 Philip K. Dick Award Judges

Judges for the 2001 Philip K. Dick Award for distinguished science fiction published in 2001 in paperback original format in the US have been announced: Constance Ash, 80 Thompson St. #S, New York NY 10012-5114; Greg Beatty, 502 Fifth St. Apt. 13, Coralville 1A 52241; Jan Lars Jensen, 1094 Wellington St. #308, Halfatx, Nova Scotia B3H 229, Canada; Louise Marley, 7238 - 221st Ave. NE, Redmond WA 98053; and Scott Westerfeld (PRL), 151 First Avenue, New York NY 10003.

Publishers with eligible titles should send copies to each judge as they are published during the year. 2001 nominees will be announced in January 2002, and the award will be presented in April 2002 at the Philip K. Dick Awards ceremony at Norwescon 25 in Seattle.

The Philadelphia Science Fiction Society sponsors the award, which is administered by David G. Hartwell and Gordon Van Gelder. The price a cash award of \$1,000, a plaque, and a free trip to Norwescon - is given annually at sponsoring convention Norwescon (the Northwest Science Fiction Society). The 2000 award-winner will be announced April 14, 2001 at Norwescon 24.

British Book Summary 2000

British publishing had another mixed year. The number of books published continues to pick up, with the total number of books up 8%. It's the second year in a row of gains, though still not quite making up for the 13% drop in 1998 that made that year a record low. On the down side, new books (originals and first UK editions) were down 3%, the third year in a row of decline. Reprints more than made up for the drop in new books, up 20%—at least 59 of the reprint books, 14% of reprints overall, were classiss from Orion/Gollancz and Orion/Millennium, a really marvelous series.

mum, a reasy marvedus series.

This was the last year for the Millennium imprint, which had been essentially reduced last year to little more than Gollance's reprint arm; starting January 2001 the imprint has been officially subsumed by Gollance, which will be focusing strictly on SF, becoming just another SF imprint, a controversial fate for what was once one of Britain's most influential trade publishers. Gollance remains highly influential in the SF field, topping our lists for both total books and original books. Where publishing mergers usually mean a decline in total output, Orion's acquisition of Gollancz has so far increased the total amount of SF they publish; their total for 2000 was up 35% over 1999.

The number of publishers was up to 55 from 42 last year; 20 publishers had five or more books, down from 21 last year. Six of the top eleven (we had a tie at #10) publishers increased their output, down one from last year. The publishers with the biggest increases include HarperCollins UK up 30%, Hodder Headline up

Continued on page 70

The Data File

King Tops Writers . Stephen King was, again, the top-selling writer in the world, according to Forbes' Celebrity 100 for the year 2000. the magazine's annual list of the world's most powerful and highest-paid entertainers. King's estimated earnings of \$44 million made him the highest paid writer, and number 13 overall; J.K. Rowling was #3 among writers and #19 overall with \$36 million, followed by Dean Koontz at #4 for writers and #22 overall with \$35 million. Tom Clancy was the second-highest paid writer and #18 overall with \$37 million, and John Grisham's \$28 million earnings placed him number five among writers and #33 overall. The topearning entertainer was George Lucas with \$250 million. Forbes also gave each celebrity a power rating; the five top writers lined up differently under that rubric, with King wielding the most power among writers at #13, Rowling #20, Clancy #30, Grisham #39, and Koontz #61. (Writers with power - what a concept.)

King will be a commencement speaker at Vassar College May 20; although previous graduations have been open to the public, attendance this time may be limited.

Infinite Matrix Dead • Online SF magazine
The Infinite Matrix bet is financial backing in
the wake of the decline of technology stocks,
and will not be launched in early 2001 as announced last August. The various writers, including Pat Cadigan, John Chue, Simon Ings,
Bruce Sterling, Michael Swanwick, etc., have
been or will be paid even though the site will
not appear. Editor Eileen Gunn, who was also
in charge of site design and implementation, said
design, content, and implementation had all been
completed in less than four months on a strict
budget. "We did everything right, except for
maintaining the world financial climate."

Disney Keeps Pooh • Walt Disney Productions, which has been paying A.A. Milne's heirs semi-annually since the 1960s for the rights to his Winnie the Pooh characters, will make a lump sum payment of \$350 million to keep the rights through 2026, when the copyright expires. Pooh products have been outperforming those featuring Disney's own characters, with Pooh product sales increasing 100% over the last five years. compared to 20% for Disney creations. The biggest literary contract in UK history will provide \$132 million to the Royal Literary Society, and \$88 million to the Westminster School and the Garrick Club. Milne's daughter, Clare, who was born with cerebral palsy and is now in her 40s, will receive \$44 million. Milne's son, the late Christopher Robin, sold his share of royalties five years ago.

Random House Sues RosettaBooks
Over e-Book Rights * After buying "exclusive electronic rights" to dozens of popular
titles by well-known authors, new e-book publisher RosettaBooks faces al awasti by Random
House, which claims to own full rights to books
by Kurt Vonnegur and William Styron, and seeks
to prevent RosettaBooks from selling digital versions. Though RosettaBooks from selling digital versions. Though RosettaBooks captived electronic
rights through the authors' representatives, the authors were not named in the Random House suit.

Random House argues that, just as an appeals court ruling gives film companies the right to sell movies in a variety of formats (film, video, DVD, etc.) because the physical form is irrelevant, their "exclusive right to publish. . . in book form" means books on paper or electronically, since the reading experience is the same. RosettaBooks—with the Authors Guild, agents' organizations, and other writers' organizations concurring—countered that contracts have only begun to specifically mention electronic rights in the last 20 years, implying that contracts that do not mention them do not include them; it is also common practice to individuate hardcover, papearback, rendrin, and other viries.

tracts, so that rights not specifically granted are reserved to the author. So far, no other publisher has sued RosettaBooks, though AOL Time Warner and Simon & Schuster reportedly agree with Random House's position. Random House said they intend to publish digital versions of some of the titles in question.

Harcourt Sale on Hold . Anglo-Dutch conglomerate Reed Elsevier's proposed acquisition of US Harcourt General has been referred by the British government to the UK Competition Commission, and will not be finalized March 2001, as had been anticipated. The concern is over the power the combined companies will exert over the medical, technical, and science journals market in the UK. The \$4.5 billion purchase, announced last October, included an immediate sell-off by Reed of Harcourt's higher education units to Thomson Corp. of Canada for \$2.06 billion. Analysts do not believe the sale will be prevented from going through, though speculate Reed may be required to sell off additional properties before getting the go ahead. The Commission must report its findings to the UK government by May 28. Germany and Ireland have OK'd the deal; the US must still give its approval, and is expected to comment by the end of March.

Palm Buys Peanut - Palm, Inc. announced March 19 it has acquired leading SF e-book publisher and distributor peanutpress.com for an undisclosed amount. The deal gives Palm peanutpress's online store of 2,000 titles, mainly from major US publishers, in handheld computer format, as well as the Peanut Reader, which runs on Palm and Pocket handheld readers. The reader will be known as the Palm Reader (TM), and peanutpress.com will become Palm Digital Media. Palm released Stephen King's Dream-catcher as a Palm e-Book on March 20, the same Contined on page 67

Aurealis Awards Winners



Aurealis Awards Winners (I to r): Robert Stephenson (for Deborah Blancottl), Sean McMullen, Margo Lanagan, Paul Collins, Meredith Costain, Kim Wilkins, Damien Broderick, Juliet Marillier, Stephen Higgins (for Geoffrey Maloney), Sonya Hartnett.

From Russia With Vodka



AST, Russia's must successful publisher of science fiction, hosted a sumptuous party and banquet (including vodka and the finest caviar) during the 2000 Frankfurt Book Fair. Nikolay Naumenko (left), Editor-in-Chief at AST and editor for their Science Fiction line, with the President of AST publishers, Andrey Gertsev.

People & Publishing



China Miéville (2000)

Milestones

CHINA MIÉVILLE is the official Socialist Alliance Candidate for British Parliament from the Regents Park and Kensington North constituency.

The British government is once again providing protection to SAL-MON RUSHDIE, who – after a year in Manhattan and Hollywood with model-giffned Padma Lakshmi, for whom he left his third wife and (then) four year-old son – has moved back to London. Meanwhile, the \$2.5 million fatura placed on Rushdie in 1989 by the late Ayatol-lah Khomeini was renewed by religious Iranian hardliners, with new threats, on its 12th anniversary in February, though the Iranian government withdrew its support in 1998.

Twenty-six years ago DEAN KOONTZ spent his entire life savings of \$100,000 to buy back 40 titles from publishers, of which the has so far revised about 20. Reissued titles have already earned him an estimated \$10 million in advances plus \$10 million annually in cryalties over several years. Koontz was asked by the late RICHARD LAYMON's family to manage his literary estate, and so far has found four complete and several partial manuscripts; US publishers have expressed interes in them.

ANNE McCAFFREY will be celebrating her 75th birthday April I with a party that will also appear online at <www.annemccaffrey

BETSY WOLLHEIM & SHEILA E. GILBERT will edit and publish DAW Books 30th Anniversary Science Fiction Anthology and DAW Books 30th Anniversary Fantasy Anthology.

An unpublished story by A. CONAN DOYLE, The Haunted

Grange of Goresthorpe, written when he was a teenager, has been printed as a 72-page hardcover by Ash-Tree Press.

Ace editor-in-chief SUSAN AL-LISON broke her knee-cap in a one-car accident March 12, and will be working from home for a while.

TREY BARKER used his cell phone to dial 911 when he experienced chest pains while moving
equipment in a deserted Denver
parking lot in February. He woke
to the hospital with a minor heart astack. After an angioplasty, he
are resting at home and is expected to
make a full recovery. He said
thought about Richard Laymon's
recent fatal heart attack, whish
probably prompted him to call for
help rather than wait.

Cuban SF author ANGEL ARANGO plans to attend the Nebula banquet in Los Angeles in April.

Awards

URSULA K. LE GUIN received the Lifetime Achievement Award for Northwestern Authors at this year's Pacific Northwest Book Awards, March 18, 2001, in Coeur d'Alene, Idaho. The \$1000 prize is sponsored by the Pacific Northwest Booksellers Association.

PHILIP PULLMAN's The Ambre Spyglass won the British Book Award for the Best Children's Book of the Year, beating out J.K. ROWLING's Harry Potter and the Goblet of Fire. Master of cerromonies Tony Hawkes noted Rowling was unable to attend the February 22 ceremony because she was away buying property: "She's gone to see what Canada costs."

TERRY PRATCHETT received a special British Book Award for services to bookselling at the same ceremony. He said (inbibes''b because they're shaped like giant pen nibs, "it's quite a spiffy thing, too – so much better than those rocket ships which, frankly, they give to just anyone. .."!

MOLLY GLOSS's Wild Life won the 2000 James Tiptree, Jr. Memorial Award. It will be presented at Wiscon 25, May 25-28, 2001, in Madison WI.

ROBERT J. SAWYER has been awarded a C\$6,000 grant from the Canada Council for the Arts to subsidize him as he writes his literary memoir A Fantastic Life:



Anne McCaffrey (1999)

Writing Science Fiction in Canada.

TANANARIVE DUE was a finalist in the literary fiction category of the 32nd annual NAACP Image Awards for historical novel The Black Rose.

JANEYOLEN received a Christopher Medal at a New York ceremony in February, for How Do Dinosaurs Say Goodnight? In was her second Christopher – an inscribed bronze medallion is novies that "raise the human spirit" by Catholic organization The Christophers, she was awared the medal 20 years ago for The Seeing Stick. The book has been shortlisted for the 2001 PEN/ Faulkner Award for fiction.

SFX readers voted IAIN M. BANKS's Look to Windward as Novel of the Year. Iain's response: "It is with great humblicity that I accede this much covented award from your steamed organ."
MARK Z. DANIELEWSKI'S

House of Leaves is one of six nominees for the New York Public Library's newly-created Young Lions Fiction Award, a \$10,000 prize for writers under age 35. The winner will be announced April 23, 2001.

Books Sold

DAVID & LEIGH EDDINGS sold contemporary supernatural suspense novel Regina's Song to Del Rey via Eleanor Wood.

CHARLES SHEFFIELD sold a new untitled SF novel to Toni Weisskopf at Baen via Eleanor Wood

JACK McDEVITT has moved from HarperCollins to Ace with Live From Babylon and a second untitled SF Novel, sold to Ginger Buchanan via Ralph Vicinanza.



Charles Sheffield (2000)



Robert Newcomb (2001)

CHELSEA QUINN VARBRO has moved from Tor to Warner with Night Blooming plus a second untitled book, both in her "Saint-Germain" series, sold to Bey Mitchell at Warner, who also bought mass-market reprint rights to the first three "Saint-Germain" novels (Hotel Transylvaria, The Palace, and Temptine Fate, all via Irene Krass.

RÖBERT NEWCOMB sold first fantasy novel The Fifth Sorceress for a mid-six figure advance – possibly the most Del Rey has ever paid for a first novelist – wein Matt Bialer of Trident Media Group. Newcomb left a successful business career to move to Florida and work full time on his novel. Bialer found him in the slush pile just before Christmas, and communicated with him via laptop over the holidays while Newcomb was on a crusies for his honeymoon.

PAUL KEARNEY sold US rights to his "Monarchies of God" series to John Morgan at Ace via Orion, which published all five books in the UK.

DAVID WEBER & JOHN RINGO will write four new "Empire of Man" novels, starting with March Upcountry, for Toni Weisskopf at Baen.

JACK L. CHALKER sold SF

People & Publishing



lain M. Banks (1995)

trilogy "Chameleon" to Jim Baen via Eleanor Wood.

ANNE BISHOP sold books two and three in her "Tir Alainn" fantasy series to Jennifer Heddle at Roc. via Jennifer Jackson of the Donald Maass Agency.

ED GREENWOOD sold two more "Band of Four" fantasy novels to Brian Thomsen for Tor via Andy Zack.

NICK POLLOTTA sold SF military novels Scorpion God and Blood Fire to Gold Eagle Books, who will publish them under house name "James Axler"

SUSAN SIZEMORE sold two more "Laws of the Blood" novels to Ginjer Buchanan at Ace via Ethan Ellenberg.

REBECCA LICKISS sold Wizards Three to Ginjer Buchanan at Ace via Russ Galen.

Small-press editors BARB & J.C. HENDEE sold two fantasy novels. Dhampir and an untitled sequel, to Jennifer Heddle at Roc via Dan Hooker of Ashley Grayson.

JAMES A. HETLEY sold first fantasy novel The Summer Country to Anne Sowards at Ace via Lucienne Diver of the Spectrum Literary Agency

GERARD DANIEL HOUAR-NER sold The Road to Hell, sequel to The Beast That Was Max. to Don D'Auria of Leisure Books via Jack Byrne.

BETTY REN WRIGHT sold YA supernatural thriller Crandall's Castle to Regina Griffin at Holiday House via Jack Byrne. POPPY Z. BRITE sold an un-

titled collection featuring an original novella and short story, to Subterranean Press.

PAMELA SARGENT sold a

collection of her short fiction to Meisha Merlin.

Books Resold

RANDALL GARRETT's "Lord Darcy" fantasy series was resold to Baen via Joshua Bilmes. Book club rights to FREDERIC S. DURBIN's Dragonfly went to SFBC via Joshua Bilmes for Arkham House.

Books Delivered

PETER F. HAMILTON delivered Fallen Dragon to Betsy Mitchell at Warner.

NINA KIRIKI HOFFMAN turned in Lonely for the Sky to Ginier Buchanan at Ace.

DAVID DRAKE delivered Mistress of the Catacombs to Tor: Tom Doherty and Jim Baen made a crosspublisher agreement to post the first three chapters on Baen's website.

ANNE RICE finished vampire novel, Blood and Gold, for Knopf. JULIET E. McKENNA finished The Warrior's Bond, book four of her "Einerinn" series, for

Orbit STEVEN BARNES delivered Lion's Blood to Betsy Mitchell at Warner

JOHN SHIRLEY finished the first draft of his sequel/expansion of Demons, originally published as a novella by Cemetery Dance, for Steve Saffel at Del Rey. The full book will be published as Demons. DAVID ZINDELL turned in The Lightstone, book one of "The Ea Cycle", to Betsy Mitchell at Warner

TOM ARDEN delivered Empress of the Endless Dream, the concluding volume of his "Orokon" series, to Gollancz.

JANNY WURTS turned in Pearl's Gate to HarperCollins.

MICHAEL SCOTT ROHAN turned in The Masks of Ice latest in his "Winter of the World" series, to Orbit.

KIM HUNTER sent in the first draft of Wizard's Funeral, book two of "The Red Pavilions", to Or-

CHRISTOPHER ROWLEY finished The Break of Doom, book three in "The Books of Arna", for Laura Anne Gilman at Roc. The late RICK SHELLEY's

third "Spec Ops" military SF novel was recovered from his computer and turned in to Anne Sowards at Ace.



Jack McDevitt (1998)

JOHN MARCO turned in The Eves of God, first in a series of related fantasies, to DAW

ANN TONSOR ZEDDIES. writing as TONI ANZETTI, turned in Steel Helix, third in the "Typhon's Children" series, to

Steve Saffel at Del Rey BRIAN KELLEHER turned in Starhawk: Planet America, as by "Mack Maloney", to Ginier Buchanan at Ace

NEAL ASHER finished The Skinner, set in the same world as

Gridlinked, for Pan Macmillan. CHRISTOPHER GOLDEN delivered mainstream horror The Ferryman to Laura Anne Gilman

DOUGLAS PRESTON & LIN-COLN CHILD turned in thriller Cabinet of Curiosities to Betsy Mitchell at Warner.

SYNE MITCHELL finished Technogenesis for Jennifer Heddle

TOM PICCIRILLI delivered A Lower Deep to Don D'Auria at Leisure Books.

STEPHEN JONES delivered anthology The Mammoth Book of Vampire Stories By Women to Krystyna Green at Constable/ Robinson for UK publication, and for Carroll & Graf in the US.

Publishing

KENT CARROLL is stepping down as publisher and editor-inchief of Carroll & Graf, the company he co-founded with HER-MAN GRAF, to work on other publishing projects. Graf will continue as president and take over as publisher as well. Carroll will work on several Spring titles as a con-



Chelsea Quinn Yarbro (1990s) sultant through June

BRIAN BIENIOWSKI is the new editorial assistant for Analog and Asimov's, with STEPHANIE RATCLIFFE holding a similar position part-time. TREVOR OU-ACHRI is now assistant editor for Analog and technical assistant for Asimov's. WILLIE GARCIA is the webmaster for Asimov's and Analog's Internet sites, along with Dell's others websites.

DOUGLAS CLEGG has joined Stealth Press as director of online marketing. PETER SCHNEIDER was named Stealth's director of sales.

Media

SEAN WILLIAMS & SHANE DIX will do a "Star Wars" trilogy for Shelly Shapiro at Del Rey via agent Richard Curtis. Williams visited Skywalker Ranch in mid-March for a "brainstorming session."

R.L. STINE's The Nightmare Room will be made into a live-action TV series for Kids' WB (Warner Bros.) to air this Fall, via Michael Camacho and Steven Smooke of Creative Artists Agency.

JAMES PATRICK KELLY licensed rights to his Hugo-winning novelette "Think Like A Dinosaur" for adaptation as an Outer Limits episode, via Vincent Gerardis of Created By.

BRUCE D. ARTHURS optioned his 1987 short story "Death and the Ugly Woman" to Vesper Star Productions for a "reasonable sum"; he'll receive low- to middle-five figures if it goes into production.

JEANNE CAVELOS turned in the final book of the Babylon 5 "Techno-mages" trilogy to Del Rey.



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Chimera
Will Shetterly
0.312-87543-6 • \$13.95/\$19.95 Can.
A June 2001 trade paperback

"Slauthing noir in a grim near-future of gene monipulation, and artificial intelligence from the author of the splendid Dogland. . . The ingredients—wisecracking gumshoe, gargeous interview, blood-fingling action, ingenious plot twists—might be familiar, but Sethertely's thoughtful, hard-edged remix is a winner." — Kirkus Reviews



Beginning Operations
James White
0-312-87544-4 • \$16.95/\$23.95 Can.

0-312-87544-4 • \$16.95/\$23.95 Can. A June 2001 Orb trade paperback

Now in a single volume, the first three novels of the "Sector General" series, with a brand-new introduction by Rijan Stableford

"Consistently entertaining, combining the best features of first-contact SF with the human interest of hospital stories."



The Sand-Reckoner Gillian Bradshaw 0-312-87581-9 • \$14.95/\$21.95 Can.

A June 2001 Forge trade paperback

fame, his loss, in love and in war, and his obsession with mathematics from the author of Island of Ghosts.

"This intriguing and entertaining novel of the house's dragging who proceeded one.

the boyish dreamer who possessed one of the ancient world's most brilliant minds demonstrates her vivid imagination."

— Publishers Weekly

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Meet Me at Infinity
James Tiptree, Jr.
0-312-86938-X • \$14.95/\$21.95 Can.
A June 2001 Orb trade paperback

The final Tiptree collection: extraodinary fiction and witty nonfiction showcase one of the most influential 5 personalities. "Luminous, hearthreaking stories, each written in a distinct voice, each obliquely but beautifully narrated with an eccentric subtlety and a mordant wit."

— San Jose Mercury News



The Forge of God Grea Bear 0-765-30107-5 • \$16.95/\$23.95 Can. A June 2001 trade paperback

Grea Bear's electrifying novel of alien invasion returns to print. "It is the best end of the world we will see in a long time." - John Clute, co-author of

The Encyclopedia of Science Fiction "One of the most striking novels in modern science fiction." - Locus



Saucer Wisdom Rudy Rucker 0-312-86883-9 • \$14.95/\$21.95 Can. A June 2001 trade paperback

Colorful predictions of future technologies by the world-famous mathematician and author of The Fourth Dimension. "Rucker at his best, ideas slamming into ideas, conceptual swerves, hot-radded futures coming at you. . . . Not to be missed." - Gregory Benford



In the Upper Room and Other Likely Stories

Terry Bisson 0-312-87420-0 • \$13.95/\$19.95 Can. A June 2001 trade paperback

From the Hugo and Nebula Awardwinning author of "Bears Discover Fire." comes a collection of stories in the witty and urbane tradition of Vonnegut and Twein.

"Terry Bisson is a national treasure. Every word he writes is worth reading. . . . " - John Crowley



The Jazz Melissa Scott 0-312-87542-8 · \$13.95/\$19.95 Con. A June 2001 trade paperback

The biggest problem on the Internet is misinformation — and now it's been turned into a form of art: the jazz. "Set in a near-future America dominated by media corporations, the novel deals with a theme as current as the latest e-mail gossip or virus alert." - The New York Times



Worse Than Death Sherry Gottlieb 0-812-58963-7 • \$6.99/\$8.99 Can. A June 2001 paperback

A horrifyingly funny vampire novel about an L. A. policeman who has resigned from his job to spend eternity with his lover - who just so happens to be a very sexy vampire. "This is a clever and cold-blooded little fable that contures the essence of our times." - The Orlando Sentinel



To the King a Daughter Andre Norton and Sasha Miller 0-812-57757-4 . S6.99/S8.99 Con. A June 2001 paperback

Deep in the swamps, in the care of a mysterious witch-healer, a beautiful young girl will rise to fulfill the prophecy of the Clan of Ash and attempt to rebuild her dying tribe.

"[Andre Norton is] one of the most distinguished living SF and fantasy writers." - Rooklist



First Contract Grea Costikyan 0-812-54549-4 . S6.99/S8.99 Can. A June 2001 paperback

Better technology can change everything for a big business — and alien technology is better than the best in this amusing and engaging novel. "Costikyan targets the global economy

and the world's infatuation with hightech gadgets in a free-wheeling SF comedy." - Library Journal



Serpent and Storm Marella Sands 0.812.57765.5 e \$6.99/\$8.99 Cnn A June 2001 paperback

The sequel to the popular Sky Knife continues the young priest's tale, this time in a rollicking story of a king's murder human sacrifice, and the fate of a kinadom "Sands' knowledge of Mayan ritual is

impressive, and she spins a good story. A banquet of imaginative characters . . . enliven this enagging tale."

- Publishers Weekly

#1 Science Fiction Publisher-13 years in a row! -locus readers' pol



Daughter of Lir

Judith Tarr 0-312-87616-5 • \$27.95/\$39.95 Can. A June 2001 Forge hardcover

In this sequel to White Mare's Daughter, the people of the horse goddess once more face the threat of war.

"This well-written novel showcases Tarr's ability to create fascinating, passionate characters and to bring their unique cultures to life." — Library Journal on White Mare's Daughter



Terraforming Earth Jack Williamson 0-312-87200-3 • \$24.94/\$36.95 Can. A June 2001 hardover

A hard-SF adventure on a desolate Earth being brought back to life, by the dean of American SF writers.

"Jack Williamson... has what it takes to tell an engaging story and make his readers think." — The Magazine of Fantasy and Science Fiction



The Merlin of the Oak Wood Ann Chamberlin 0-312-87284-4 • \$24.95/\$36.95 Can.

Book Two of the Joan of Arc Tapestries continues the acclaimed saga with a

gripping mixture of vivid history and ancient magic.
"A splendid beginning to what should become a classic series."

— Booklist (starred review) on The Merlin of St. Gilles' Well



Knight or Knave

Andre Norton and Sasha Miller 0-312-87337-9 • \$23.95/\$35.95 Can. A June 2001 hardcover

The second book in the cycle of Oak, Yew, Ash, and Rowan brings more magical intrigue from one of SF's most beloved legends.

"[Andre Norton is] the grand dame of science fiction." — Life Magazine



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The Shadow Sorceress

L.E. Modesitt, Jr. 0-312-87877-X • \$27.95/\$39.95 Can. A June 2001 hardcover

The Spellsong Cycle continues, introducing a new young heroine and a series of deodly political and military threats. "Modesith's deceptively simple prose and true-to-life characters add a realistic touch to an epic tale of magic, love and war." — Library Journal on Darksong Rising

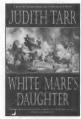


Necroscope: Avengers Brian Lumley

0-312-87923-7 • \$25.95/\$36.95 Can. A June 2001 hardcover

The members of E-Branch and the new Necroscope, Jake Cutter, search for the Wamphryi trio who are intent on converting the Earth into a vampire hunting ground.

"Lumley's ornate style retains the distinctive tone of Lovecraft's work a refreshing change of pace from the usual, hard-driving modern horror novel." — Publishers Weekly



White Mare's Daughter

0-312-87556-8 • \$15.95/\$21.95 Can. A June 2001 Forge trade paperback

A sweeping tale of heroic, historical adventure and passionate romance in a world of goddess worship.

"Steps back in time to a realm of goddess worship reminiscent of the setting of Marion Zimmer Bradley's The Mists of Avalon." — Booklist

Distillations: Short Fiction

Reviews by Mark R. Kelly









F&SF 2/01 Hemispheres 1/01 F&SF 3/01 Black Gate Spring/01 Realms of Fantasy 2/01 Asimov's 2/01 Interzone 2/01

Both the February and March issues of F&SF have special cover stories. For February it's Harlan Ellison's "From A to Z. In the Sarsaparilla Alphabet", a follow-up of sorts to his "From A to Z. In the Chocolate Alphabet" from F&SF October 1976 (reprinted in Strange Wine). The two stories aren't related by content, exactly, but by form and by occasion; both stories consist of mini-collections of vignettes. some a couple of pages, some only a few words; and both were composed in bookshop windows. The "Sarsaparilla" group are linked by a loose theme: each vignette is based on a mythological deity, some obscure, some not. We get Banshee, Charon, Dybbuk, God, and Zeus; we also get Archon, Echidna, Nidhoog, and Qiong-Shi. One might fairly observe that these alpha-

betic vignettes, even the longest ones at two or three pages, seldom qualify structurally as "sothree pages, seldom qualify structurally as "sovignettes published in Nature, reviewed two vignettes published in Nature, reviewed two months ago – but acknowledging that reservation we will leave it saide. The vignettes are improvisations, riffs on mythological ideas filtered through contemporary sensibilities, and they're best appreciated as expressions of their author's particular talents and inclinations. Some of them are flip, some are clever or thoughtful, and almost all are rireverent.

The "Archon" entry (one of the longer ones, at 3 pages) is about two jailors outside a cell that confines the divine spark of the human soul. They bicker about coffee while it bables the words of Oral Roberts. The surface amusements come with the revelation of what sins brought the two jailors to his fate: one invented okra, the other created mail order catalogues. The deeper and darker amusement comes as the goards settle down to play gin rummy and the

divine spark joins in: it's more of a cheat than they are.

'Echidna", which explains the encyclopedic minutiae of the creature's pedigree, before ending with a flip joke about ungrateful kids who never call, is an example of Ellison's tendency to sometimes undercut what might otherwise be serious topics. Similar but more subtle, even inspired, is "Mut", which describes how Osiris and Isis meet in a supermarket and start an affair, until his mother reveals the awful truth of their siblinghood, setting up a grotesquely funny bit of dialogue inspired by the movie Chinatown, "Leviathan", in contrast, uses its final lines to deepen the horrific premise about deep-sea creatures who've mated with the sunken Titanic and take revenge on those who ravage her. Other segments that play it more-or-less straight are "Kelpie", about a late night swim in Chicago's Sky Tower, and "Nidhoog", about southern racists who attempt to lynch a black man over a branch of the Tree of Life.

Segments that rely on Ellison's sardonic brand of humor include "Jackalope", with its reference to Joe Lansdale; "Phoenix", about two tourists from Billings at the Fountain of Youth; "Wyedre", in which a psychiatrist is the victim of disagreements between the three heads of a dragon; and "Qiong-Shi", about a vampire captured in San Francisco and put on trial.

And a few of them, though only a few words long, capture memorable, somehow particularly Ellisonian, notions: "Dybbuk", which explains Jerry Lewis: "Viginae", about demons who live in human nose hairs; and "Xolas", about a being in charge of human souls who has a yard sale. While "From A to Z, in the Sarsaparilla Alphabet" isn't a cohesive story by any means, it's a worthwhile entertainment best sampled in bits, like a box of chocolated.

Staying on the Ellison theme for a moment, a more substantial story by the author appeared in the January issue of *Hemispheres*, the inflight magazine of United Airlines. "Incognita,

Inc." is about a man charged with shutting down a small map shop in Chicago that's been bought by a conglomerate seeking to trim back unprofitable operations. The story privos off a couple fantasy clichés – the back alley not on any map; the shop bigger on the inside than on the outside – before unveiling its appealingly original idea: the shop is run by the mapmaker responsible for all those secret maps that always turn up in adventure movies or as the frontispieces of books.

The notion is served well by Ellison's offhand expertise, as he rattles off examples from Eden and Barsoom to a map that shows where O.J. threw the knife into Lake Michigan. The tension in the story comes from the narrator's sad duty to put this mapmaker out of business, for the quite plausible reason that modern satellite imagery has made the traditional mapmaking task obsolete. The resolution of this problem, though, is handled inconsistently; why is the narrator so upset at the beginning of the story, given that what follows is a flashback and ends with him feeling not so bad about the manmaker's fate? Ignoring that contradiction for a moment, the story comes close to subverting its rather clichéd theme, that technology encroaches and destroys human values, by observing, in those final lines, that those human values find new expressions even when forced by technology to move on. But ignoring those subtleties (wherein I'm probably reading more into the story than the author intended), the surface appeal of the story is apparent and undeniable, as it uncovers a hidden fact about the world that the reader has not thought to observe for himself. It's neither a deep story nor a great story, but it's charming and memorable.

(So you don't have to dig up a back issue of an airline magazine, the story will be reprinted in *Realms of Fantasy*, as well as Datlow & Windling's **Year's Best** annual in a few months.)

Returning to the February F&SF, the funniest of the numerous other stories in the issue is

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Distillations by Mark R. Kelly

Paul Di Filippo's "Plumage from Pegasus" installment, "The Magazine Chums Versus the Baron of Numedia". Combining the breathless urgency of a hoy's adventure story with the urbane setting of a gentleman's club, the author brings into play a host of familiar names -Lord Pringle, Young Ashley, "devil-may-care solo aviatrix Elly Datlow", and many more as they confront the electronic threat to their beloved periodicals. Di Filippo is at his rhetorical best in accommodating style to subject: what the Baron plans are "coded swarms of atomies [that are] displayed on a personal televisor"; and a typical shocked reaction to the idea by the chums is "Can one 'fold down' the corner of a page? I think not!"

Funny in a more grotesque way is Harvey Jacob's "Fish Story" about a fat divorced man who gest locked inside a Greenwich Village pet shop. Trapped inside a building slated for demolition, he contemplates eating the pets to stay alive, but decides to consolidate his resources by first letting the aquarium fish battle and eat each other, then feeding the fish to the white mice, then the mice to the snake, and so on. Even if you suspect where the story is going, Jacobs springs a surprise or two, laced with ironic references to situations craftily established earlier in the story.

And not without its humorous elements is Albert E. Cowdrey's "The King of New Orleans", which might be summarized as what happens when an outer-space alien lands in gangster-era New Orleans, Told in flashback like Cowdrey's other French Quarter stories. the narrator vividly describes the political workings of Tiny Sulla, boss of the 38th ward, who's crippled and is driven around in a big Caddy. When Sulla and the mayor are faced with a gargantuan visitor from space who can make antique tables disappear with a flick of his tongue, they're more than accommodating to his desire to be King of Carnival - at least, until they can figure out how to double-cross him. It's a perfect demonstration by Cowdrey of the diversity and accommodation of New Orleans, a place where nothing is too weird to get noticed; on the contrary, such influx in weirdness is how the community grows.

Carol Emshwiller's "Foster Mother" is about a woman raising an infant something, we're not sure what. Her instructions warn her not to get too attached, or even to name it, because soon enough she'll have to give it up (presumably to the government). Nevertheless she describes stages of the infant's growth, as they walk in the hills, identify flowers, and its many eyeteeth start to grow in. Aside from a reference to the child as a "weapon," its nature is only implied. Intriguing for what it doesn't say, the story can be read differently depending on what a reader might bring to it: it's a horrific example of the lengths governments will go to develop weapons, or it's a weirdly touching example of the indomitable maternal instinct.

Frederic S. Durbin's "The Place of Roots" somewhat resembles Emshwiller's story in its indirection and refusal to spell things out. The setting is high above ground, among tree dwell-

ers who regard the force of gravity as a "Quiet Wind" that flows forever downward. Troubled by a companion's ride on this wind – the author carefully never uses words like "fall." much less "gravity" – the story's narrator undertakes a quest to follow the Quiet Wind, descending to the Place of Roots, where he makes discoveries he either doesn't understand or is not sure he wants to understand. The story is effective and complex, both as an SF depiction of an alien setting the reader comes to understand more than do its inhabitants, and as a parable for the way cultures mythologize their surroundings, focusing on dreams at the expense of reality.

In contrast, the effect of Amy Sterling Casil's "To Kiss the Star" lies entirely at its surface. It's about Melodie, victim of cerebral palsy, blind and crippled at age 24, who's been given a chance to explore the stars, her brain to be adapted into an interstellar probe. In the hospital she endures entreaties not to go from her mother, and receives kind visits from a viddy star musician named John, who helps her fulfill her wishes to eat lobster and smoke a cigarette in her body before her conversion. Her doubts about herself and her decision come to a head when her sight is briefly restored, and she learns who John really is and why he came to her. There's no reason to doubt the author's sincerity (especially when the story is dedicated to someone), even with its unapologetically cornball "What Would Jesus Do" religious theme, but the story's situations are predictable and the effect rarely rises above soap op-

Much more interesting and complex psychologically is Michael Thomas's "Oneen of Thieves", set in a grim near-future urban environment where gangs of children prev on passers-by. Rachel gets caught and thrown in jail, but then her wealthy victim Mr. Armstrong takes pity on her and takes her home. This is not a situation Rachel welcomes, and in fact she plans to rip off the Armstrongs and return to her street "family," until she finds herself attracted to college-age son Bobby Armstrong, who shows her how addictive net-surfing can be. Meanwhile Mr. Armstrong magnanimously offers to "fix" Rachel's deformed face, which has been an asset on the streets, but which has kept Rachel from ever feeling normal. All of these situations create conflicting motives in Rachel, and the story shows her struggling between them, to decide if returning to her old life would represent loyalty or merely reliance on familiar habits.

The March F&F is the first special author issue of the magazine in over a decade, and the author it honors is Lucius Shepard. The centerpiece is a long novella by Shepard called "Eternity and Atterward". The setting is contemporary Moscow, where Eternity is a high-class nightclub frequented by the "maffya." Viktor Chemayev, whom we gather is an assasin, comes to the club one night to meet with its boss, the infamous and mysterious Yuri Lebedev, because Viktor has fallen in love with one of Lebedev's prostitutes and wants to pay Lebedev of for her and flee with her to

America. As Viktor arrives he encounters his boss Polutin (a marfy) a leader) how is there with Niall March, a "business associate" from Iraland whom Viktor figures to be another assassin. The three of them sit in a booth in the underground lounge and, in the first in a sequence of unsettling conversations throughout one night that comprise the story, Viktor's boss chides him in front of March about his thrifti-

ness, his caution, and his self-deception Shortly Viktor is given a drink of rare Vodka in preparation for his meeting with Lebedev, and he finds himself in a fantasy garden confronting Niall March, or a dream version thereof, who warns him about not jeonardizing his current situation. Viktor wakes back in the bar and is led deeper into the inner chambers of Eternity where a continuous party is taking place. There he meets an apparent double of Soviet politician Beria, an apparent reincarnation of a fellow hoodlum Viktor was obliged to kill early in his career, and finally, possibly, Lebedev himself - or perhaps one of his rumored doubles. Viktor may be losing his grasp on reality, or perhaps, it is suggested, he has penetrated the inner lair of a man so powerful he can manipulate time and contact the after-

Shepard's seductive prose occasionally loses its grip as events become increasingly surreal and the narrative line less cohesive. Still, this is a complex and provocative story with sufficient thematic complexity that an ambitious critic could write a long essay exploring its depths. The scope is both personal and political; the people and the setting all reflect a Russian society struggling to outgrow Soviet repression, in which Eternity is an island of decadence that cannot escape the echoes of its past, as the murals of famous Soviets serve to remind. Viktor's modest, even homely ambitions have implications that spin out of control. This is a story in which everything is really about something else, in which everyday actions have

stakes that are only dimly realized. Filling out the issue are four shorter stories. beginning with Robert Reed's "Market Day" which describes a man and a woman herding animals into a truck early one morning, for the drive to market. At the market, a doctor discovers the animals are infected with hernes and rejects them. Dejected, the man drives them to a roadside dinner, drinks beer, and thinks what to do. Early in the story Reed indicates that these are not ordinary animals - one of them rears up on its legs and grabs the woman's broom with its hands, before being pushed back down. There's also something odd about the woman herself, and the way the man treats her. And there are fragmentary clues in signs carried by protestors outside the market - "evil." "frank," and "stein" - just enough so Reed can indicate the inspiration for his story in a reasonably subtle literary manner. It's a technique that works well enough here, though it risks leaving readers out of touch with current events, or perhaps readers of the story ten years from now, in the dark. Even so, the subtle characterizations of the man and the woman justify a creepy conclusion that's effective even if is-Continued on page 51

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Locus Looks at Books

Reviews by Gary K. Wolfe







hind this movement, which was spurred on by





The Pickup Artist, Terry Bisson (Tor 0-312-87403-0, \$22.95, 240pp, hc) April 2001. Cover by David Gallo.

Borrowed Tides, Paul Levinson (Tor 0-312-84869-2, \$22.95, 238pp, hc) March 2001. Cover by Vincent Di Fate.

Metaplanetary, Tony Daniel (Eos 0-06-15142-X, \$25.00, 437pp, hc) April 2001. Cover by Gregory Bridges.

The Cassandra Complex, Brian Stableford (Tor 0-312-87773-0, \$23.95, 319pp, hc) March 2001. Cover by Alan Pollack.

Year Zero, Brian Stableford (Sarob Press 1-902309-10-3, £22.50, US\$39.50, 221pp, hc) 2000. Cover by Tim Denton. [Order from "Brynderwen", 41 Forest View, Mountain Ash, Wales, UK CF45 3DU]

SHORT TAKE:

The Spike: How Our Lives Are Being Transformed by Rapidly Advancing Technologies, Damien Broderick (Forge 0-312-87781-1, \$24.95, 384pp, hc) March 2001.

Terry Bisson's manic new novel The Pickup Artist is almost certainly doomed to invite comparisons with Bradbury's Fahrenheit 451, even though in terms of overall sensibility and approach to his material Bisson is about as akin to Bradbury as Hunter S. Thompson is to Charles Schulz, and even though the more appropriate Bradbury story for comparison is not Fahrenheit 451 but "The Exiles", that little parable of McCarthy-era censorship from The Illustrated Man in which the ghosts of various imaginative writers survive on Mars until the last copies of their books are burned on Earth. Hank Shapiro, the title character of Bisson's novel, works for the Bureau of Arts and Entertainment, tracking down not only books, but records, films, tapes, paintings any remaining copies of any cultural artifacts by artists who have been "deleted" from history in order to make room and level the playing field for newer artists. The motivation bea thinly-disguised eccentric software billionaire named "Mr. Bill," is almost exactly opposite from that of the censorious firemen in Bradbury's famous tale; the ostensible goal is not to annihilate artistic expression, but to encourage it, albeit in a particularly ham-handed way. And Bisson's hapless characters - which include 77 identical Native-American clones all named Indian Bob, a fading movie actress who feels herself "disappearing" as her films are deleted, a talking dog who can only talk about smells, an electronic bug that falls in love with Hank after being sent to track him, and a school librarian named Henry, who, at night, frequents "Misdemeanor Clubs" to listen to banned music - are as remote from Bradbury's decent small-town folk as Bisson's deliberately flattened, repetitive dialogue is from the dulcet pronouncements of Bradbury heroes. More than any other author I know, Bisson can get good mileage from characters who seem to have no more than two or three thoughts apiece, and a recurring joke in the novel may also be one of its most characteristic tropes: one of the Bobs who has died, but is periodically rendered capable of speech by a miracle drug called HalfLife, offers no beyond-the-grave wisdom at all, but instead complains incessantly about being dead. "'I can't believe I'm dead', he wails. 'I've been dreading this all my life." The other characters aren't much deeper: Hank takes off on a wild cross-country chase to track down a Hank Williams record that he thinks will help him save his job, while the girl Henry who joins him is only interested in finding her long-lost lover Panama, who long ago disappeared into the underground.

But there is one very interesting thing that Bisson and Bradbury have in common, and that is their aggressively metaphorical approach to SF materials. The notion that SF is sometimes capable of literalizing metaphors has become a favorite classroom approach to the genre, even though most SF worlds are built up synecdochically from details that imply a more or less consistent whole. Bradbury was one of the first genre writers to discover that SF could

be an editorial cartoon, that a sufficiently blunt and powerful metaphor - say, firemen who burn books - could overwhelm the SF reader's expectation of a logically worked-out future. This is a polite way of saying what I'm sure many SF readers have noted over the years. namely that Bradbury's chilling world of firemen and robot dogs doesn't hold together for a minute in terms of rational extrapolation or internal consistency, but it doesn't need to because of its machete-like use of its central metaphor, its pronouncement of itself as a rhetorical construct rather than a reasonable future. In this, Bradbury departed radically from the dominant view of Heinlein, Clarke, and Asimov that the future ought to be able to be rationalized, and was accompanied more often than not by writers whose principal interests lay outside the genre - Bernard Wolfe in Limbo, for example, or later Vonnegut and DeLillo (though some of Pohl's consumerist satires were equally cartoonish). (In European SF, this tradition of heavy metaphor was the tradition, from Capek to Calvino and Lem, which may be one of the reasons it appeals so readily to academics.) Bisson is one of the handful of contemporary writers who know both the basic materials of SF and the power of a central absurdist metaphor, and to a large extent The Pickup Artist is an exercise in sheer brayado, taking one of those absurdist metaphors and working it out as though it could be a rational SF premise. We never really quite suspend disbelief, and he politely never quite asks us to.

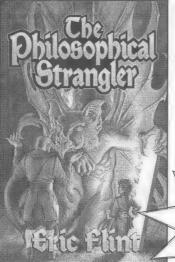
The novel begins with a small inside joke: one of the first authors we learn has been deleted is Walter M. Miller, Jr., whose unfinished companion novel to A Canticle for Leibowitz was completed by Bisson a few years ago. Bisson has a great time playing with brand-name authors and musicians ("Grisham was pulled, I know he was") and of conveying a sense of how the deep texture of a culture resides in the forgotten paperbacks and vinyl records in the backs of people's houses. But one of Shapir's 's pickups, and old Hank Williams LP, begins to haunt him, and his determination to be art it eads him to ioin with the

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librarian Henry in her visit to the Misdemeanor Club, where they are both caught in a violent raid that may be the work of either the police or one or more revolutionary groups that are dedicated to either saving or eradicating the art of the past (both major groups call themselves "Alexandrians," one group naming itself after the library and the other after the fire). The Hank Williams record disappears, and Shapiro knows that if he doesn't recover it and turn it in, his job and career will be in jeopardy (even though it's clear to the reader that they're already in the toilet). Meanwhile, he has grown increasingly frustrated over the literally inhuman treatment that his dog Homer is receiving through his wildly bureaucratized HMO. Bisson intersperses these chapters which eventually lead Hank and Henry on a westward quest to Las Vegas, meeting one Indian Bob after another - with short expository chapters explaining how the deletion program evolved from terrorist attacks on European museums, to a Hollywood version of a show trial that galvanized public opinion over the excess of art in the world, to the formation of a shadowy Round Table convened by the mysterious Mr. Bill and charged with establishing the initial guidelines for the deletion program. It, like the main narrative, is cartoonish, insouciant, ridiculous, and often hilarious, an acidic account of the obsessions and failures of a culture in which art has long since given way to commerce, and in which sell-by dates have come to apply to novelists as well as milk. The Pickup Artist is not a work of surpassing subtlety, and its world is not a world of rigorous SFnal logic, but it is exactly the sort of demented and provocative treasure we've come to expect from Bisson, and from no one else.

Paul Levinson, on the other hand, is an author from whom we're not vet sure what to expect. His first novel, The Silk Code, was a clever amalgam of procedural mystery, secret history, and genetic SF, but his second, Borrowed Tides, takes off in other directions entirely. At first glance, it appears to be an exercise in Basic SF Plot Form, a straight-ahead there-and-back-again space adventure about the first human expedition to another star system, Alpha Centauri, accomplished without the aid of bell-and-whistle shortcuts: the ship has to travel below lightspeed, and the crew actually has to spend decades of their lives on the journey. There's a distinctly nostalgic and cozy feel to a plot like this, recalling aspects of Heinlein juveniles and the sort of space procedurals we would occasionally get from the likes of Edmund Cooper, and Levinson does a terrific job of exploiting it, even adding to the nostalgia by setting a prologue scene in the Bronx in 1964, when two of the principles first meet as boys. But it's not long before he begins to undermine the comfort level of this standard SF plot: the characters begin to seem a little more prickly and unpredictable than what we'd expect, and elements of studied artifice begin to appear in both their

actions and their dialogue. "Surely you know how much it would do for the honor and reputation of the people I revere - the people who are no longer really here, and for whom I must therefore speak," proclaims one of the boyhood chums, now a Native American advocate who suspects that a 16th-century Iroquois wise man may have actually traveled to Alpha Centauri. His stiff language is only part of what's fishy about this trip, and the closer the adventurers get to Alpha Centauri, the odder events become, and the more our expectations of conventional SF resolutions begin to seem unlikely. Eventually it becomes apparent that what Levinson is after is less Heinlein or Poul Anderson than the philosophical space fiction of James Blish (think "Common Time") or the reality-testing scenarios of Philip K. Dick.

Levinson does seem to signal these intentions fairly early by introducing us to the boyhood acquaintances Aaron Schoenfeld and Jack Lumet, whose paths cross only fitfully after that first meeting in 1964, when they both watch one of the last wooded areas of the Bronx being cleared by bulldozers. Aaron eventually gains a doctorate in the philosophy of science, while Jack pursues his Indian studies. In the first of the novel's extrapolative whoppers, Aaron - the philosopher - finds himself chairing a task force on the possibility of an expedition to the Alpha Centauri system, which in 2016 was found to include possibly Earthlike planets. The catch is that only enough fuel can be carried for a one-way trip, and that even at .48 lightspeed the journey would take eight years of ship time. A bigger whopper is when Jack shows up arguing that an Iroquois myth involving two-way tides between Earth and Alpha Centauri and earns a place on the expedition, which now hopes to slingshot around the star system in order to gain momentum back to Earth. So now we have two aging men, a philosopher and a mythologist, leading a lengthy and technically hazardous first interstellar expedition, and this ought to serve clear notice that Levinson is up to something other than hard SF. The other seven crew members are more standard issue - a VR and computer whiz named Sarah, a Japanese botanist to raise food for the journey, a brilliant young doctor, a biologist and ecologist, a surly Russian engineer, a programmer/communications specialist, etc. - and some of the conflicts that arise during the vovage, such as an attempted mutiny by the Russian, are fairly familiar stuff.

But by the time the ship approaches its destination, things have begun to get odd. Sarah the VR specialist grows mysteriously sick and dies. The doctor. Kathy, gets pregnant and gives birth to a child with apparently preternatural abilities. Even stranger, the star system is the properties of the size of

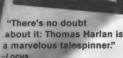
to be their own abandoned ship, somehow left behind in a cyclical time warp. The fabric of spacetime itself apparently begins to unravel in such a fashion that their return to Earth, if they can make it at all, may place them back home at the very moment that they left. In hard-SF terms, Levinson's handling of this kind of macro quantum theory seems a good deal shakier than his ingenious working out of biogenetic themes in The Silk Code, but the theory doesn't really have to carry as much of the plot here as it did there. Clearly, Levinson is out to raise some fairly basic philosophical questions that derive from the apparent interface between elements of quantum physics and elements of cosmological mythology, and he gets them raised all right, mostly through the discussions among his characters - even though in the end it's not at all clear that he's certain what he wants to do with them, and in the end the exigencies of plot tend to curtail the intriguing philosophical questions.

Tony Daniel is best known for his novella "The Robot's Twilight Companion", which provided the first segment of his fix-up novel Earthling (1996). That novel was capable of stirring deep ecological passions and featured scenes of singular power, but its rather loose structure didn't really answer the question of whether Daniel could evolve into a significant novelist, or whether he even really wanted to. His large-scale new novel Metaplanetary makes his epic ambitions quite clear, but unfortunately it still doesn't quite answer those questions. Packed with astonishing and sometimes bewildering flights of invention, and once again peppered with individual scenes of real dramatic power, the novel attempts to graft so many big concepts on to what is essentially an interplanetary-war adventure that its structure seems at times to be as strung together as the "Met" of the title, which is defined as a "system of space cables, tethers, planetary lifts along with all the associate bolsa, sacs, armatures, and dendrites that comprise the human inhabited space of the inner solar system." This monstrous achievement of nanotechnology, by early in the next millennium, has turned the inner planets into a buzzing community of humans, transhumans, virtual humans, animal-based humans, artificial humans, and conglomerate humans (called LAPs, or Large Arrays of Personas), while the outer planets serve the role of a frontier bastion of individual freedom, and still further out, near the Oort Cloud, a race of almost godlike worldlets called "Cloudships," accreted from individual human personalities, looks on the struggles of the solar system with Olympian disdain.

But those struggles threaten to reach such vast proportions that even the Cloudships may eventually feel threatened. A powerful dictator named Ames, still clearly pissed off because as a child named Claude Schencker he was forced to memorize Shakespeare at the hands of an abusive father, has seized control of the inner system, and rules ruthlessly through a military force chillingly named the Continued on page 33

This Summer Take the Oath of the Empire





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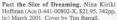
Reviews by Faren Miller











Treasure at the Heart of the Tanglewood, Meredith Ann Pierce (Viking 0-670-89247-5, \$16.99, 184pp, hc) May 2001. Cover by Rafal Oblinski.

Son of the Shadows, Juliet Marillier (Pan Macmillan Australia 0-7329-1029-3, 4\$27.41, 560pp, tp) September 2000. Cover by Neal Armstrong. (Tor 0-312-84880-3, \$25.95, 448pp, hc) May 2001. Cover by John Jude Palencar.

The Angel and the Sword, Cecelia Holland (Forge 0-312-86890-1, \$23.95, 304pp, hc) December 2000. Cover by Greg Call.

Celtika, Robert Holdstock (Earthlight 0-684-86036-8, £12.99, 350pp, hc) January 2001. Cover by Larry Rostant.

Inca, Suzanne Allés Blom (Forge 0-312-87434-0, \$24.95, 352pp, hc) October 2000. Cover by Lynne Cannoy.

Last issue, I caught up on SF from the past few months, and this time I'm doing the same for fantasy. Historical fantasy, mythic fantasy, and – in the latest work from Nina Kiriki Hoffman – contemporary fantasy with a slight flavoring of SF.

Past the Size of Dreaming, Hoffman's direct sequel to A Red Heart of Memories. brings us back to the small-town Oregon house where a group of odd teenagers used to hang out, fool with their nascent magics, and pal around with its eternally young resident ghost. That fellowship, now 15 years in the past, has faded in some characters' memories, while it remains central for others. Red Heart developed from an encounter between Matt Black, a homeless woman with a different magical background, and one of those now-grown kids, Edmund - a man with some very strange problems which could not be solved until he confronted his past, and got back in touch with some of his old friends.

Both Matt and Edmund achieved some major epiphanies in that book, which was as much







a quest for self-discovery as a regathering of the old gang. The sequel begins a few months later, with glimpses of characters both familiar and new; a woman in the midst of what seems like a normal life as a veterinarian in a rural east-Oregon desert town, until a wounded coyote speaks to her, a couple forced to leave their cushy seats at a concert and move to the back balcony, when the music sets her hands to glowing in intricate patterns; a witch in a bar on a pick-up night who is interrupted by an odd young man who knows her for what she is, and offers her a very strange package.

As before, Hoffman brings together a number of separate plot strands. The focus soon shifts to a past adventure, where one of the friends, diffident, music-loving Julio, was kidnapped and interrogated by a sinister male witch, in an encounter which transformed him. Matt hadn't known about this, but the house conveniently provides the missing background via a "dream" which turns out to be several chapters from the young Julio's point of view. Even readers with a low tolerance for flashbacks should not grouse too much, for it's a remarkable tale – not least for the role the house olaved in events.

Unlike the previous saga of Edmund and Matr's complicated dealings with their pysches and their differing pasts, Julio's traumas appear to have been largely solved by the end of the "dream," so different elements must drive the contemporary plot. One of them comes close to dark-fantastic clichet he wizardly villain resurfaces, apparently ready to strike again unless the loff friends all reunite to defeat him.

But more interesting things are going on beneath this obvious menace. The sentient haunted house, which sometimes seemed a little too coxy in Red Heart, proves to be as complex as any of the humans who think they know its secrets. And this leads me to that paradoxical "flavor of SF" in a book whose various magics have no reliance on technology.

The personality of the house has nothing to do with the friendly young male ghost who happens to reside there, though it is equally welldisposed to humans. In some respects, it resembles the "smart" houses now being predicted for the future, capable of tending to its inhabitants' needs with minimal fuss, providing sudden manifestations of solid furniture, self-warming bath water, and the like. Genre may dictate whether such wonders are achieved by SFnal ubicomp/nanotech or more supernatural forces, but the results are much the same. And the sentience of objects, as perceived by Matt Black's unique brand of magic, has an inherent quality of technology: she can only converse with things created by human hands and minds, and remains deaf to the more standard fantastic life forces within plants, animals, and sacred stones. Aside from Edmund's deceptively shabby "smart" car, most of the manufactured entities she encounters have fairly simple minds, dim-witted or sleepy from long disuse. The house is another matter entirely, and Past

The nouse is anomer matter entirely, and rast the Size of Dreaming could – with a flick of the nanotech wand – be transformed into an equally effective fable about Artificial Intelligence. What does the house want? (It is not

ASPECT



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entirely devoted to serving human "masters.") How does it interact with people? Matt has both the ability and the strong sense of curiosity to pursue such matters while other characters concentrate on discovering new powers, absorbing a body of ancient lore, or casually concealing their supernatural side in favor of an every-day outlook on the world at the end of the 20th century.

That feeling for the everyday is not the literary equivalent of comfort food; on the contrary, it makes the more outré moments all the more striking, while turning the standard tropes of fantasy on their heads. The threatening wizard, with his unhappy ageless servant and his centuries of scheming, consistently has to take a back seat to a few eccentric Oregonians and their even more peculiar house. Amidst the many varieties of magic, some may seem relatively traditional - the ability to speak with animals or become one (something Matt can never manage), visions via a crystal ball, or tracking by means of a slightly updated dowsing rod, with an elemental force of fire, water, etc., governing the procedure; but supernatural powers can also be put to such practical uses as cleaning and drying clothes. And even the most spectacular magical project, developed late in the book, warrants a discussion by characters steeped in the vocabulary of elementary modern physics.

Like its predecessor, Past the Size of Dreaming cannot really be categorized as dark fantasy or outright horror. The feel for contemporary life, and the quirkiness of its magies, may sometimes recall the works of Ray Bradbury or Peter Beagle, but Nina Kiriki Hoffman is in the process of developing a form of the fantastic for the 21st century. And that now means, our very own times.

The next two works take place in mythical versions of the past where the roles of the sexes are more clearly divided, and the supernatural still feels closer to the forces of the natural world than it does to human artifice. In both Meredith Ann Pierce's Treasure at the Heart of the Tanglewood and Juliet Marillier's Son of the Shadows, the heroines are healers adept in herbal remedies, more likely to brew an invigorating tea to cure what ails you than to conjure up a benevolent spirit or intone a spell. Both Pierce's Hannah and Marillier's Liadan are able to create a kind of comfort zone in the midst of a forest, with a brisk, housewifely efficiency and a warm heart. Romance will find both of them as well. But they live in very different forests, and will move out into larger realms where love takes on different attributes

With Treasure, Pierce turns her considerable talents to the relatively constrained form of a single-volume YA novel based on one of the most ancient myths, and manages to transform it into something that feels more like a fairy tale with roots in the day-to-day realities of pre-Christian peasant life. When we meet the heroine as "Brown Hannah," she lives apart from the villagers, and they come to her forest latt.

with awe and trepidation, all too aware of the dangerous magies' lutking deeper in those winter woods. Hannah is a no-nonsense young woman who finds nothing unusual in living with a magpie, a badger, and two fox cubs, all of whom can chat with her and (aside from the cubs) assist her in various household chores, and she sees herself as an uninteresting girl whose great talent is for making do.

Throughout the book, Hannah remains oblivious to physical attributes and latent powers which any reader - and a number of her eventual colleagues - could identify as seriously mythic. For all her basic level-headedness, she is so clueless about the nature of her situation as a wizard's ward and caregiver, she might as well come from Kansas. When she finally breaks free of her prior life, accompanied by her old menagerie plus one shape-shifted newcomer, she runs through a landscape transformed by her every step: "Everywhere she passed, shoots and blossoms showered from her hair. Warm breezes wafted around her. Gentle rains fell, followed by calm, fair skies." She travels in a blur of impossible motion and iridescence, special effects worthy of Dorothy's passage from black and white into Technicolor, with the wizard howling far behind her, yet she senses none of this and fears the world as a barren place in which she can play no part.

Her true nature is completely at odds with the lies that made up her "nurture," and when faced with the dilemma of saving the one surviving knightly victim of the wizard's dire schemes, she can only hope to get help from a far wiser, older sorceress queen. This contrast between reality and perception manages to be both comic and touching, mixing the commonplace with the gloriously surreal. When Hannah finally reaches a legendary island where rural medievalism gives way to earlier, mostly Graeco-Roman mythic tropes, Pierce still manages to bring a remarkable down-to-Earth, human quality to an eternal figure better known through works of grandiose prose or classical statuary.

As a YA, the book keeps romance at a sedate arm's length (thanks to a variously incapacitated hero), even as it explores the passage from heedless youth into an adolescent awakening. Treasure at the Heart of the Tanglewood may be more oddball than High Mythic, more feminine than feminist, but ultimately it does reveal the true strength within women's apparent weakness – a loyous revelation.

Sorcha/Jenny, the heroine of Juliet Marillier's first novel, Daughter of the Forest, was tested more sorely and at much greater length in a retold fairy tale expanded into a work with convincing characters and a historical base beneath the magic. Now in Son of the Shadows, book two of the "Sevenwaters Trilogy". Sorcha's daughter Liadan must engage in her own trials, while plans for a major military campaign occupy the merloth. It's another big book, and supernatural – even if those pesky Fair Folk have actually set the whole thing in motion. The first chapters allow us to orient ourselves in the Ireland of about 20 years after previous in the Ireland of about 20 years after previous

events: Christianity has made some inroads into the old Celtic belief system, but there are still enough true believers for the men to yearn (and scheme) for an alliance that might reclaim their sacred offshore isles from the Britains. Their plans are complicated by the presence of a small, spectacularly talented mercenary band whose attacks infuriate some of the local lords while others ponder the possibility of hiring them. One of the possibility of hiring

Liadan's talents as a healer (something like a Hannah who makes house calls) eventually lead to her being kidnapped by some members of that band, unbeknownst to its stern leader. known as the Painted Man due to his extraordinary half-body tattoos. And then the true nature of this tale begins to emerge. Though it's a slow process, full of doubt, fear, and obstinacy, Son of the Shadows develops into a genuine romance. At times, there may be a little too much generic "Wiccan Girl loves Desperate Outlaw" flavor to the tale, particularly when Liadan wrings her hands and worries while the man she knows as Bran sullenly licks the mental wounds that linger from his youth in the hands of a brutal peasant. Side-plots introduce Liadan's beautiful sister with a thwarted romance and worse-than-loveless marriage, her brother driven by fiery ambitions, and their parents' happy but fated relationship. There's also the traditional element of everyone knowing some dark secret which they won't tell anyone else.

The book does require a certain reader tolerance for the romance format, but it shouldn't be dismissed as just an unusually bloated Harlequin fantasy-historical. For one thing, the flashy Fair Folk provoke more annovance than reverential awe in Liadan; these aren't her true gods, and those mighty beings don't put in an appearance. And, when her own complicated adventures spawn a myth amongst the locals of Sevenwaters, we know that the reality is considerably rougher business, even if it was told to us in relatively chaste prose. When all the plot elements come together at last and the action picks up, danger, suspense, horror, and Liadan's inherited stubborn grit all work to take the last sentimental gloss off of things and prove that a woman can achieve more than fine domestic, mildly Wiccan skills, and choked-back tears. Like her mother before her, she is impressive in her own right, and it's her individuality and strength of character that break through both sentiment and furor to bring this tale fully alive.

Christianity is more firmly entrenched in the late-ninth-century Europe which provides the background for Cecilia Holland's The Angel and the Sword, yet her heroine Ragny has a heritage much like Liadan's, su the child of a benign witch woman in a world where magic subtly entwines with the everyday. That is one of the few things these young women seem to have in common.

As Charlemagne's grand empire falls apart, beset by internal struggle and the increasingly bold attacks of Viking raiders, Ragny faces her own problems. Like a more historically based Continued on page 54

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Reviews by Edward Bryant

Dreamcatcher, Stephen King (Scribner 0-7432-1138-3, \$28.00, 622pp, hc) March 2001. Cover by Cliff Nielsen.

So what is there to be said about a new Stephen King best-seller?

Certainly more than the cynics might suggest. I don't think King's ever published fiction that doesn't illustrate one aspect or another of the genuine evolution of a guy who, on one hand, is one of the world's most popular writers of entertaining fiction, and on the other, is still a talented, ambitious craftsman who rarely coasts on his considerable laurels.

So here we are with **Dreamcatcher**, one humongous gob-stopper of a book, a novel clocking in at over 600 pages. It's not quite a work that will change the world – but it sure as heck is a novel that can divert most of that world for a considerable number of eniovable hours.

Though lamer readers still sometimes classify Stephen King as a horror writer, he's proved for a long time now that labels need not apply. Shrouded in the dim mists of time, Carrie, for example, is perfectly straight-forward SF. So is Dreamcather

One can comfortably think of it as a craftier version of the story King wanted to tell in 1987's The Tommyknockers. I suggested in these pages, at the time, that King's tale of ancient allien invasion coming to fruition in the present seemed likely informed with an astute appreciation for '50s science fiction, specifically writers such as Murray Leinster and Theodore Sturgeon, Poul Anderson more particularly, I could make the same sort of suggestion with Dreameatcher, but 'd be tempted to cite the sainted shades of Robert A. Heinlein and Eric Frank Russell. If accurately noted, the nods are clearly gestures of considerable affection. More on this later.

Dreameatcher's local roots for characters and plot are buried in King's unfortunate mythical town of Derry, that sad little Maine hamlet that played host to such novels as It and Insomnia. Derry's nonexistent chamber of commerce must live in terror of each new King opus. One can imagine the welcoming sign at the outskirts: IF YOU LIVED IN DERRY YOU'D BE DEAD NOW.

The novel leads with a quick-cut montage of UFO headlines starting in 1947 with Kenneth Arnold and the Roswell crash, and coming down to the present in the Jefferson Tract, the wilderness area not far from Derry where strange lights in the sky have been sighted.

The story starts in earnest as we meet Beaver Clarendon, Pete, Jonesy, and Henry, four lifelong friends who went through some extraordinary adventures a quarter century before in Derry, in company with Duddits, a Down's Syndrome patient possessed of some strange and wonderful talents. Now it's the new millelenium: the boys are men in their thirties. Not necessarily happy, mature, or stable, the guys have become a shrink, a college prof. a car



salesman, and God only knows what the Beav does. Duddits is still living at home with his mom, and things are not going well there either.

A tradition for the four healthy friends is to spend a week each November back in the wild Jefferson Tract, wearing hunter's orange, drinking beer, and looking desultorily for a little venison on the hoof. But mainly it's an opportunity to remember a fairly edited version of the past and to attempt to recapture some of the camaraderie of bygone version.

This year nothing's going to go as expected. Just as that dammed car came lurching out of the night at the beginning of The Stand, so does reality for the characters take a ghastly bounce cattycomer in Dreameatcher when a presumably lost bunter wanders into the guys cabin. The newcomer's got a solidly disgusting intestinal problem with diarrhe and gas; turns out that's just the surface manifestation. What lies beneath is pretty shastly.

King adroitly flips his chronology back and forth, filling in his characters' histories with appropriate backstory, even as the world goes all to hell in the present. It turns out they've landed, the stereotypical grays, the bipedal almond-eyed ETis beloved of popular iconogra-phy. Their saucer-ship has crashed, disabled, and now the survivors are broadcasting multi-lingual pleas for mercy.

So what is the US military doing? Sending in medical and rescue teams? Hardly. The feds have dispatched a lethal rapid deployment force under a rigorous black ops screen. Under the command of a cold-eyed psychopath named Kurtz, the soldiers are getting ready to blow hell out of our peaceful extraterrestrial emissaries without so much as sending in a mediating clergyman under a white flag. So. A terrible piece of paranoid anti-government propaganda at its most knee-jerk? Naw. King's far cleverer than that.

These aliens are not the simplistic creations one might first suspect. In fact they are not nice innocent folks at all. They have their own agenda, and it's one that brought back shivery memories of Robert A. Heinlein's Puppet Masters and Eric Frank Russell's underrated and largely forgotten Three To Conquer. I'll admit it. I always loved those vintage tales of

inimical aliens, brave Terrans resisting them, and the dubious cultural chauvinism and political incorrectness of the time.

King smoothly muddies the waters on two fronts. First, there's a question of just who the nastiest monsers are, human or alien. And second, precisely how weird are the space invaders?

There's "Mr. Gray," the invader survivor who "rides" one of the Derry friends like a voudoun god on a mission of Apocalypse. There's the byrus, an ominously spreading fungus that hates New England winter

weather, but can do absolutely terrible things to human bodies (even as it spreads a communal low-grade telepathic talent in humans). And there are the "shit weasels," distasteful ferrets from hell, alien implants that happily grow to maturity in the human intestinal tree.

On the human front, the military fighters for all that's right and Homo sapiens are not quite the paragons they might have been in 1954. They're the right people for a nasty job, but their leader hovers on the knife-edge of overachievement. Kurtz is a wonderful believer in the ends justifying the means, and with a 10% overage just to be sure. And yes, the novel itself admits the Kurtz moniker's relationship to both Heart of Darkness and Apocatypse Now. The latter vockes a pop music reference that might greatly amuse Mick Jagger if he ever reads this novel.

To keep a dynamic balance in the military characters, the story introduces Owen Underhill, Kurtz's second-in-command, an Army lifer who's been through multiple military hells, but still possesses some scruples and a modicum of sanity.

When Dreamcatcher shifts into high gear in its third act and careers across wintry New England, Owen Underhill's the middle link in a three-way pursuit. He forges a difficult alliance with Henry, the former Derry boy and present troubled psychiatrist. Henry began the novel contemplating suicide; in short order he's so immersed in more immediate issues of imminent death, he has no time to whine about terminal depression.

In the meantime, some of the Derry comrades, the oneime Kansas Street gang, the Crimson Pirates of the third and fourth grades, the Losers Club, die in particularly terrible ways. One is psychically hijacked by a surviving alien, the Mr. Gray who increasingly turns native, all too human, as this chunk of hive human existence. One of King's grotesque but highly successful touches is to give the alien-now-in-human-form an abiding love for bacon and murder (not necessarily in tandem). On the bacon front, Mr. Gray's extreme love for salty pig strips gives him the manic air of the crazed canine in the Beggin 'Strips TV com-

Continued on page 55

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Reviews by Jonathan Strahan





KER MACLEGO













Borrowed Tides, Paul Levinson (Tor 0-312-84869-0, \$22.95, 256pp, hc) March 2001. Cover by Vincent Di Fate.

Cosmonaut Keep, Ken MacLeod (Orbit 1-857-23986-5, £16.99, 308pp, hc) November 2000. Cover by Lee Gibbons. (Tor 0-765-30032-X, 300pp, hc) May 2001. Cover by Stephen Martiniere.

The Secret of Life, Paul McAuley (Voyager 0-002-25904-4, £16.99, 391pp, hc) January 2001. (Tor 0-765-30080-X, \$25.95, 416pp, hc) June 2001.

Lirael: Daughter of the Clayr, Garth Nix, (Allen & Unwin 1-8644-8815-8, A\$16.96, 444pp, tp) March 2001. Cover by Leo & Diane Dillon. (HarperCollins 0-06-027823-4, \$16.95, 496pp, hc) March 2001. Cover by Leo & Dianne Dillon.

Night Moves and Other Stories, Tim Powers (Subterranean 1-892284-90-1, \$40.00, 165pp, hc) January 2001. Cover by Phil Parks.

The Cassandra Complex, Brian Stableford (Tor 0-312-87773-0, \$23.95, 320pp, hc) March 2001. Cover by Allan Pollack.

Manned exploration of the stars, one of science fiction's dearest and most persistent dreams, lies at the heart of Paul Levinson's curious second novel, **Borrowed Tides**. It is also a subject that is central to the kind of science fiction that John W. Campbell championed, but **Borrowed Tides** is only a distant cousin to the *Analog* orthodoxy of nuts, bolts, and hard vacuum.

The novel opens with a set-up that a young Campbell might have imagined, turns on the kind of catch that Tom Godwin would have found familiar, and ends in the kind of philosophy that an aging Campbell might have found attractive. In 2015 the Hubble Telescope reveals what appear to be planets circling Alpha Centauri. At almost the same time, the Microsoft Lawrence Livermore Labs unveil a hybrid chemical/fusion drive capable of propelling a spacecraft at half the speed of light. Alpha Centauri, a mere 4.5 light years away, suddenly seems more desirable and more attainable than ever before. The catch is that any conceivable fuel tank is only capable of holding enough fuel for a one way trip. Any journev would have to be either unmanned, a suicide mission, or find some way to manufacture the fuel for the return trip, and it would take 16 vears to complete.

Solving this conundrum falls to the unlikeliest of people: Aaron Schoenfeld, a Ph.D. in the philosophy of science, asked by the President to serve on a task force preparing for the mission after a paper of his aguing in favor of space exploration achieved enormous media attention. Five years and a mass of resignations later, Schoenfeld finds himself in charge. He turns, unexpectedly, to archaeologist Jack Lumet, a childhood friend with an unlikely suggestion. Lumet has spent years studying the Iroquois Indians, and has come across an old Iroquois story about a river in the stars which, like the Hudson River, flows both ways. The story suggests that, somehow, there is a river between Earth and Alpha Centauri and if you can get there, it will bring you back. When tests suggest that a boomerang effect, similar to that which got Apollo 13 around the moon and back, might work at interestellar distances, it's enough to get a crew of nine, including the two septuagenarian friends, launched.

It's at this point that Levinson begins to take Borrowed Tides in a somewhat unexpected direction. During the eight year trip to Alpha Centauri one of the crew, Kathy, gives birth to Noah, a young boy whose hopes and dreams appear to physically alter the structure of the world around him. It's something that will affect their arrival at Alpha Centauri, the possibility of return, and their response to the alien spacecraft that they discover there. While this all adds a variety of philosophical and psychological conundrums and enigmas to the plot. Levinson doesn't manage to make them add up to much. For all that it's occasionally engaging, Borrowed Tides ends up seeming overlong, inconclusive, and a somewhat disappointing follow-up to what was a strong debut.

The numer history outlined in Ken MacLeod s first four novels led Salon.com to describe him as "the greatest living Trotskyist libertarian cyberpunk science-fiction humorist." It's an intriguing label, and Cosmonaut Keep does little to detract from it.

The galaxy of Cosmonaut Keep is dominated by abstract god-like hive minds, spacecraft piloted by enormous squid-like "kraken,"

Reviews by Jonathan Strahan

and by long-lived "saurs" who dominate trade between worlds. For the most part, any humans to be found in this "Second Sphere" of interstellar culture are the distant descendants of alien abductees who travel between worlds on kraken-piloted vessels and trade on the good will of the saurs. The sole exception to this is the colony on the world of Mingulay.

Established two hundred years ago by a small group of Trotskylte robels who piloted their way from Earth, the Mingulay colony is centered around the alien-built keep that they found there. Gregor Cairns, a descendant of the elite Cosmonaut Families, is more interested in his biological studies, though, than in interstellar history. However, when a trading vessel arrives from Nova Babylonia bearing a beautiful gif and the motivation to become involved in his family's Great Work – recovering the ability to navigate between the stars which was lost in the years following colonization – and establishing a trading fleet to compete with the kraken and saus; that soon changes.

MacLeod interweaves the chapters set on Mingulay with a rising action set in 21st-century Europe. The conflict here is between a capitalist America and a communist Russiadominated European Union that has absorbed part of the United Kingdom. In the Socialist Republic of Scotland, Matt Cairns works as a freelance software project manager and legacy system specialist, doing occasional pick-up jobs and struggling to get by. He is a character who almost seems, at times, to be a satirical take on the fictionalized disgruntled Soviet citizens who feature in so many Cold War thrillers. His girlfriend, Jadev, is a spy for corporate America. When, following the announcement that contact has been made with alien life out in the asteroid belt, Jadey shows up with plans for a flying saucer, things get pretty hairy. Matt is smuggled into the United States and, after helping to decrypt the plans, is placed on a stealth spacecraft headed for the research vessel that is working near the alien ship. On arrival, he finds himself caught up in a Trotskyite rebellion on board the research vessel, wondering why the ship described by the plans looks so much like a classic flying saucer.

While Cosmonaut Keep is clearly the first volume in a series, and doesn't attempt to answer the questions it raises, it is satisfying in itself, and show MacLeod having all of fun. The chapters set on Earth are particularly engaging, with MacLeod coming on like some weird blend of Bruce Sterling and Billy Connolly, and his description of the future for the hacker community is both hilarious and oddly plausible. However, the world of Mingulay looks set to dominate any sequels. It should be an interesting ride.

It would be easy to believe that the primary inspiration for Paul McAuley's latest novel was the recently completed Human Genome Project, an ambitious piece of pure science with enormous positive and negative repercussions for our future which has been threatened by greedy commercial enterprises. The Secret of

Life is a powerful near future eco-thriller where the conflict between pure science and commercial interests has the potential to threaten life on Farth

While drilling in the polar region of Mars, a Chinese expedition uncovers one of the Holy Grails of modern science – extraetrerestrial life. Recognising the potential scientific and commercial value of this discovery, the Chinese return a sample of the microbiological life they dub the "Chi" to Earth, only to see an act of industrial espionage release it into the Pacific Ocean. The resultant organic slick potentially threatens the food chain which supports all life on the planet.

Mariella Anders, one of McAuley's most engaging characters, is a famous microbiologist known for her commitment to pure science and for the role she played in combating the First Born crisis - an act of biological terrorism that caused the spontaneous abortion of male fetuses. While working from her home in Arizona, she is approached by a powerful US senator looking to place someone who would be willing to oppose the commercial interests of Cytex - a research company looking to patent the Chi's DNA - on the upcoming NASA mission to Mars to retrieve a sample of the Martian lifeform. Mariella's position is compromised when a sexual peccadillo is discovered, and she is forced to choose between agreeing to become a contractor for Cytex, where she will work for her long-time opponent Penn Brown, or see her chance of going to Mars dis-

It's fair to say that Kim Stanley Robinson's view of Mars has colonized SF, to the extent that my Locus colleague Russell Letson went so far as to refer to the Matter of Mars (i.e. the myths and legends that surround the evolution of Mars) in a recent review. The Matter of Mars dominates the middle part of The Secret of Life, where McAuley outlines the efforts taken by the NASA mission to obtain a sample of the Chi, and it drags somewhat. The race across the surface of the Red Planet is weighed down by detailed descriptions of the geographical and geological wonders of the planet, as well as by some of the stereotypical characters, like the eccentric loner Mars conservationist, that these stories now require. However, while this slows the middle, it picks up mightily in the final section, Fugitive Life.

With his recent three-part far-future romance, The Book of Confluence, McAuley staked a claim to being the best science fiction writer to come out of Britain in the past 15 years. The Secret of Life, which could glibly be compared with Ridley Scott's Allen, where corporate concerns are willing to compromise the safety of life on Earth in exchange for easy profit, is a worthy follow on from that work, and deserves to gamer this fine writer a wider audience.

Garth Nix's Sabriel charmed readers with the story of a young girl destined for greater things, the odd friends she made during her journey, and its depiction of Ancelstierre and the Old Kingdom. Lirael, the first volume of a two-part sequel to Sabriel, has all of the charm and magic of its predecessor, while managing to be a satisfying tale in its own right.

Lirael, which opens 14 years after the events in Sabriel, is the story of two young people. Lirael of the Clayr and Prince Sameth, both of whom are isolated from their heritage, their families, and their destinies. Lirael is a daughter of the Seers who live in the Clavr's Glacier and see the future in the ice, but she doesn't belong in their world. Her mother has been missing for years, she has never known her father, and she alone of the Clayr does not have the Sight. The weight of the misery this has caused her drives Lirael to consider suicide. however a chance encounter with Sabriel and King Touchstone leads her to consider ways to change her life. She becomes a junior librarian in the Library of the Clayr (one of Nix's most delightful creations, and a Library that rivals that of Unseen University in Ankh-Morpork), where she is encouraged by circumstance to develop her skills as a Charter Mage. It is here. living a solitary existence, rarely talking or making contact with her fellow Clavr, that she meets her faithful companion, the Disreputable Dog, who, like Mogget in Sabriel, proves to be a very worthwhile companion indeed. Here, too, is where she begins her quest for her des-

slightly different problem. The son of Sabriel slightly different problem. The son of Sabriel and the slightly different problem. The son of Sabriel and King ground to be the next Abhorson. In the meantime, he is expected to assume the role of Abhorsen-in-Walting so he can help his mother bear the increasing load of protecting the Kingdom. The problem for Sam is that he is terrified of the land of Death, the Bells and Books which are used by the Abhorsen, and has no way to tell his mother so. Like Liracl, it is a conflict that ultimately sees him flee his home in search of another future.

Little of little surprise that Linael and Sameth's destrible are intertwined, or that they center acound a dark threat to the Old Kingdom. Such things, the suff of fantasy, are to be expected, and are deftly handled by Nix. It should also come as no surprise that they are not entirely resolved (Abhorsen is due to be published early nent year). What makes Linael a delight is the magic that Nix brings to his story and to his characters. It is filled with twists and turns, playful inventiveness and dark magic, and is sure to satisfy his many readers.

The small handful of stories gathered in Tim Powers first short story collection, Night Moves and Other Stories, are dark, often oblique fantasies about middle-aged men, and are filled with ghosts, guilt, remorse, the awareness of love, and the fear of death.

The book opens with one of Powers' strongest stories, "Night Moves", a World Fantasy Award nominee. Roger moved from place to place as a child, but his imaginary friend Evelyn always found him. But when his parents abandon the six-year-old Roger in a drugstore, Evelyn goes missing too. Missing until one warm night when a Santa Ana wind blows through the town that the now middle-aged more than the property of the state of the state

Continued on page 56

Short Reviews by Carolyn Cushman

Lois McMaster Bujold, The Curse of Chalion (Eos 0-380-97901-2, \$25.00, 442pp, hc) August 2001. Cover by Doug Beekman.

Buiold gets fantasy right this time, in her second fantasy novel, possibly because this time she's working with a character who has at least a few things in common with Bujold's most popular SF hero, Miles Vorkosigan. This story focuses on a destitute lord, a former military officer returning from the wars penniless and crippled. Cazaril was commanding officer at a siege that ended in a treaty that inexplicably left him, alone of all the officers, in enemy hands, to be sold as a galley slave. Having barely escaped with his life, he just hopes for a safe job in the castle where he once served as a page - only to be handed a job as secretary/ babysitter to the Royesse (princess) Iselle, a iob that forces him to return to the capital where old enemies, and a tragic royal curse, await. Cazaril isn't anywhere near as charmingly manic as Miles Vorkosigan, but in his own way he's quite engaging - a dogged defender of good, even when the gods make him their vessel and make his life even more chaotic (while providing a passable explanation for a few blatant coincidences in the plot).

Susan Dexter, Moonlight (Wildside Press 1-58715-318-1, \$12.95, 128pp, tp) January 2001. [This is a print-on-demand book available online at <www.wildsidepress.com>, or from Wildside Press, PO Box 45, Gillett NJ 07933-0045 1

A young wizard's apprentice gets into trouble in this sweet, rather old-fashioned, short fantasy novel. A foundling raised by his wizard master, young Tristan has led an isolated life, and is frustrated because he has no friends and can't do anything right, even small tasks like buying fish, drying clothes, or cleaning the hearth going dreadfully wrong. Then a talking cat with a practical attitude comes into his life and helps him when things go wrong once the master goes away for a few days, and problems snowball, until Tristan has to set out into the forest on a quest - to find a hive of bees. The most magical moments come when he encounters a unicorn trapped in the swamp, but the story's real charm is in the down-to-earth details of dealing with things like chickens and foxes, which ought to appeal to fantasy fans both young and old.

David Elliott, The Transmogrification of Roscoe Wizzil (Candlewick Press 0-7636-1173-5, \$12.99, 115pp, hc) May 2001. Cover by Vladimir Radunsky.

Normally, we'd consider this young-adult SF novel (noveltee, actually, for ages 7-10) too young for our audience, but there's an edge to the humor that should appeal to adults as well as kids. The narrator, Roscoe, is a pretty normal ten-year-old kid until he suddenly realizes he's starting to turn into a bug; fortunately, his best friend is a girl genius who helps him figure out what's going on. Though Roscoe is turning into a bug, this int't particularly Kafka-

esque, but more Dahl-ing (sorry), with lots of eccentric characters and satirical touches. A striking first book that promises great things for Elliott in the YA field.

Juliet Marillier, Son of the Shadows (Pan Macmillan Australia 0-7329-1029-3, A\$27.41, 560pp, tp) September 2000. Cover by Neal Armstrong. (Tor 0-312-84880-3, \$25.95, 448pp, hc) May 2001. Cover by John Jude Palencar.

A new generation takes the forefront in this second volume in the "Sevenwaters Trilogy" set in medieval Ireland. Where the first volume. Daughter of the Forest, was a clear retelling of a specific fairy tale, this one appears to be more a combination of old-fashioned outlaw adventure and Celtic legend, full of foretellings, betrayals, and forbidden love, with one daughter forced to marry a man who beats her, the other captured by outlaws, returning home pregnant to her dving mother and bitter. vengeful suitor. The outlaws are a little too cliché for the otherwise "realistic" setting seemingly supernaturally good at what they do, all with tragedies in their backgrounds, and acting more noble (loval, respectful of women, etc.) than the actual lords of the land. Not too surprisingly, the novel's most entertaining when they're onstage, and the resulting romance is quite rewarding. Otherwise, this suffers from middle-book syndrome, with a plot that almost stands alone, but leaves the biggest threat still to be defined, much less resolved.

Lyda Morehouse, **Archangel Protocol** (Roc 0-451-45827-3, \$6.99, 342pp, pb) May 2001. Cover by Bruce Jensen.

An ex-cop uncovers the conspiracy behind her disgrace in this near-future cyber-thriller set in a world where the law requires everyone to belong to an official religion before they can access the LINK, the worldwide computer network, where the appearance of angels has made believers of almost everyone. Unfortunately, Diedre McMannus has been excommunicated, and had her implant deactivated, ever since her partner assassinated the Pope, so she's reduced to old-fashioned computer hardware and telephones in her shabby, low-rent office. Into this noir-ish environment walks one Michael, who wants Diedre to prove the LINK-angels are fake, and makes her an offer she can't refuse. The resulting investigation is full of cyberspace snooping, a wily AI, visits to the New York underworld, full of mutants and terrorists - and angels both real and fake. As far as the mystery goes, readers will be ahead of Diedre most of the time, but her world is intriguing, and there are enough surprises to keep things moving, and the mix of SF and religion works surprisingly well. An impressive first novel.

Terry Pratchett, **Thief of Time** (HarperCollins 0-06-019956-3, \$25.00, 326pp, hc) May 2001. Cover by Ben Perini.

Pratchett sends up philosophy and martial arts movies in this complex "Discworld" fantasy, essentially a standalone, focusing on the History Monks, who work from their remote mountain monastery to keep time flowing and history straight. They're up against the Auditors, otherworldly beings who find humans too messy and irregular to be allowed to exist, and who have a plan to trick a dangerously brilliant clockmaker into stopping time - and thus ending the universe. Death's granddaughter, schoolteacher Susan Sto Helit, is the only familiar character playing a significant role as the conflict inevitably comes to a head in Ankh-Morpork. The other major characters are new: the novice monk (and ex-thief) Lobsang Ludd, too smart for his own good: and his mentor. the sweeper Lu Tze, master of his own Way, Between the quirks of Pratchett's version of Eastern philosophy, and the tangles in time, the plot can be hard to follow, but comes together in the end, with some unexpected depths - on one level, this is about being human, and how the body to some extent controls and shapes us. (In one particularly brilliant development, Pratchett brings new meaning to the expression "death by chocolate.")

Darren Shan, **Cirque Du Freak** (Collins 0-00-675416-3, £3.99, 183pp, tp) February 2000; (Little, Brown 0-316-60340-6, \$15.95, 257pp, he) April 2001.

Darren Shan is the young narrator of this young-adult dark fantasy novel, first in "The Saga of Darren Shan"; just to add a layer of complexity, Darren states in his introduction his name isn't really Darren Shan. According to our sources, the author also writes adult fantasy as "Darren O'Shaughnessy". In the novel, Darren's a normal schoolkid until he and his friends find a flyer advertising the freak show, Cirque Du Freak, Darren and a friend attend, and find the show to be much more than they had imagined, to the point Darren becomes obsessed with one of the acts, and makes a serious mistake that ultimately puts him in the hands of a real vampire. This is an engaging mix of the everyday and the believably spooky; beyond some of the Cirque's more inventive acts, there's little new for serious horror buffs, but younger readers should enjoy it.

S.L. Viehl, Endurance (Roc 0-451-45814-1, \$6.99, 407pp, pb) January 2001. Cover by Jerry Vanderstell.

Dr. Cherjo Torin, née Grey Veil, has a knack for getting into trouble. When this third "Stardoe" novel opens, Cherjo is a captive of the war-like reptilian aliens called the Hsktskt. It's her fault, when in the clutches of League forces sent after her by her mad-scientist creator, she escaped by arranging to have the Hsktskt Faction capture the League fleet, which has left her despised by her fellow captives, and considered a slave by the Hsktskt, albeit a medically useful one – so there's still plenty of hospital drama. The worst part, from her point of view, is that her human husband Duncan Reewer turns out to be working for the Hsktskt, and claims her as his property, which does seri-

Continued on page 56

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Reviews by Divers Hands

Catherine Asaro, The Phoenix Code (Bantam Spectra 0-553-58154-6, \$5.99, 333pp, pb). December 2000. Cover by Alan Ayers.

This sexy romance-cum-SF thriller is made possible by an AI project that brings together robotics experts Megan O'Flannery and Raj Sundaram, who are subsequently threatened by their android subject. Megan and Raj's romance is clearly inevitable even before Raj Joins Megan at the isolated underground facility in the Nevada desert, where they are the only humans working to develop the self-aware android called Aris (dater Ander). The child-like, mechanical-sounding android looks very much like a well-built man, and is quickly learning more and more to act and sound like one.

Aris/Ander's AI development into a humanlike personality seems natural, and the selfmodifying software that makes the leap to awareness is believable. But is he getting better at simulating human behavior or does he really feel? Whatever is behind his infatuation with Megan, it pushes him to repeated attempts to have sex with her that are tantamount to rape, and get pretty intense. The mix of untempered desires in a mechanism built by the military with superior abilities and the capacity to kill spurs other extreme actions as well. Ander doesn't want to be a fake human, and is worried about becoming unstable and being destroyed. He's convinced the Phoenix Project androids are his solution, and forces Megan and Rai who don't know how much to resist since he seems to be able to override the conscience in his software, to help him,

Asaro's an expert at sexual tension, but doesn't let it overwhelm the SF, and the science is easy to follow. Though you can see most things coming, events do give pause for thought about Singularity issues of human obsolescence and other dilemmas, such as: how do you treat a being that looks and acts human but sint?' Asaro's answers seem to be in the way Megan interacts with Ander and Raj.

- Jennifer A. Hall.

Stepan Chapman, Dossier: A Collection of Short Stories (Creative Arts 0-88739-280-6, \$13.95, 166pp, tp). January 2001. [Order from Creative Arts Book Company, 833 Bancroft Way, Berkeley CA 94710.]

Chapman's second book and first collection comprises mostly fairly short stories, set in a variety of real and imaginary cultures and parts of the globe, mostly on this planet, often with simple, primitive settings. Many seem like tall folk tales with a touch of mythology, and feel as though they were once passed around at ancient gatherings as people told them to one another. Listen to "The Selection of Toothpick", pronounced boy hero for five days after he slays a giant goat-eating manta crab terrorizing his island - but Toothpick wants to be a hero forever; hear about the townspeople in "The Rainmakers", who are divided over whom to pay to end the drought: the crazy boy in a cage or the sleeping daughter whose awakening will bring rain.

There are lots of connections: obscure events triggering other events, people related to other people, as in "The Stairways of Causation", where a healer takes a mind journey to find out why a young girl sin't getting better, and follows the string of "becauses" to an ox he passed on the way into town.

Endings and isolation are a recurring theme: at times the end of the entire world, at others the characters' world or way of life. Several stories are set on islands, some tropical, others cold, all cut of from others. In: "A' Song On the Drift Ice" a man sings the doomed last night of himself and those adrift with him on an ice floe, a final cataclysm comes in novella "Minutes of the Last Meeting", about Tars Nicholas II and his family on March 16, 1917 – his abdication is in our history, but events progress differently in this alternate-world where China has nano-scale technology, Russia has a nuclear bomb, and the Witch Yaba Baba is anxious to earth te starevich.

The effect of stories is also examined in these stories: they can be used to cause and shape events, they have power and can be dangerous. Dossier's stories are a concoction of imaginative explorations of spirit and fancy, reflecting a mind with an unconventional outlook on the world.

— Jennifer A. Hall

Matthew Farrell, **Thunder Rift** (Eos 0-380-79915-4, \$6.99, 390pp, pb). May 2001. Cover by Gregory Bridges.

What if a wormhole appeared in space near Jupiter but its builders didn't use it; and when humans on Earth finally had the technology to go through it, no one was waiting on the other side? The situation presented by Stephen Leigh, writing for the first time as Matthew Farrell. baffles civilian anthropologist Taria and the rest of the mostly military crew aboard Lightbringer, who are the first humans to pass through the wormhole dubbed Thunder. The only beings around seem to be the Blues, whose primitive technology indicates they could not have built Thunder nor could they be in contact with those who did - they have no air travel. satellites, or electromagnetic emissions of any kind. Yet contact with the Blues could be useful as a way to practice the humans' never-before-used First Contact procedures, and may lead to information about who the Thunder Makers are.

Though the quest to find the Makers continues, the story mostly follows Taria, who is invited to stay on the planet to learn about the Blues. The blut of the book chronicles her experiences among the virtually blind Blues, who rely on their highly developed sense of hearing to "see." Taria has a lot of personal baggage and a strange attachment to Thunder, which appeared in 2061 on the night she was conceived. She does her best to be non-judgmental in a complex society that speaks several dialects, with methods of reproduction and speciation radically different from humans', and a religion centered around a primary god called She-Wos-Spoke-he-World.

The origin of the wormhole was apparent long before the characters realized it, and its purpose was something of a let down. But the focus doesn't seem to be Thunder, anyway, but rather commentary on how narrow-minded we are in our impressions, goals, and values; ultimately, humans think everything is about them.

Katherine Kurtz, St. Patrick's Gargoyle (Ace 0-441-00725-2, \$21.95, 229pp, hc). February 2001. Cover by Jon Sullivan.

This fun fantasy features gargovles who were God's avenging angels in Old Testament times, but were reassigned in the New Testament to their current guardian duties over churches. banks, civic buildings, and other edifices. When Paddy, the gargoyle of St. Patrick's Cathedral, returns to his charge after the monthly conclave of the gargovles who guard Dublin, Ireland, he finds one of his favorite vergers roughed up and two silver alms basins stolen. He enlists the aid of elderly human Francis Templeton because he wants to use the gargovle hood ornament that graces his Rolls Royce limousine to locate the thieves. The impious gargoyle takes a liking to the pious old man, but inadvertently brings Death to claim Templeton because he accidentally saw the gargoyle's true form. Yet Templeton may be the one human who can help the gargovles prevent the release of an ancient demon that has been bound for the past thousand years.

The pace is probably too slow for most adults and would appeal more to YA readers with an interest in Dublin, its churches, its history, and some discussion of the Roman Catholic Church and the Church of Ireland. The book takes a narrow religious view, emphasizing concepts of God's Master Plan and man's free will continually putting a glitch in it, rather than presenting more universal concepts embraced by a broader cross section. After you add all Kurtz's rules and contorted explanations to those of the religious beliefs portraved, you have to wonder how anyone could navigate life. or make sense of events and get any reasonable answers. Better to forget the attempts to explain the unexplainable, and enjoy the marvelous gargovles of Dublin as they rail against the conversion of churches into tourist attractions, throw verbal barbs at one another, and complain about spires and other architectural features whose functions for fighting holy battles the Boss won't let them use anymore. -Jennifer A. Hall

Mercedes Lackey, The Serpent's Shadow (DAW 0-88677-915-4, \$24.95, 343pp ,hc). March 2001. Cover by Jody A. Lee.

The latest work by Lackey is her third reworking of a well-known folk or fairy tale. Following The Firebird and The Black Swan, Lackey tackles a more common them, "Snow White". There seems to be a trend in the fantasy field to retell this particular myth, probably spawned by the fairytale anthologies ed. Continued on page 56 Special Trade Edition

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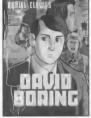
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Locus Looks at Art Books

Reviews by Karen Haber













Julius Knipl, Real Estate Photographer: The Beauty Supply District, Ben Katchor (Pantheon 0-375-40105-9, \$22.00, 108pp, hc) November 2000. Cover by Ben Katchor.

Jimmy Corrigan, The Smartest Kid on Earth, Chris Ware (Pantheon 0-375-40453-8, \$27.50, unpaged, hc) September 2000. Cover by Chris Ware.

David Boring, Daniel Clowes (Pantheon 0-375-40692-1, \$24.95, 116pp, hc) September 2000. Cover by Daniel Clowes.

The League of Extraordinary Gentlemen, Alan Moore, Kevin O'Neill, Ben Dimagmaliw, Bill Oakley, (America's Best Comics 1-56389-665-6, \$24.95, 192pp, hc) December 2000. Cover by Alan Moore

The House on the Borderland, William Hope Hodgson, adapted by Richard Corben and Simon Revelstroke with Lee Loughridge (DC Comics 12-56389-545-5, \$29.95, 88pp, hc) November 2000. Cover by Richard Corben.

Guards! Guards!, Terry Pratchett & Stephen Briggs, illustrated by Graham Higgins, (Gollancz 0-575-06302-5, £16.99, 122pp, hc) December 2000. Cover by Graham Higgins.

SHORT TAKES

Cinderella, K.Y. Craft (Seastar Books 1-58717-004-3, \$15.95, unpaginated, hc) December 2000, Cover by K.Y. Craft,

The Magic Fish-Bone, Charles Dickens, illustrated by Robert Florczak (Harcourt Children's Books 0-15-201080-7, \$17.00, 40pp, hc) October 2000. Cover by Robert Florczak

The Very Persistent Gappers of Frip, George Saunders, illustrated by Lane Smith (Villard 0-375-50383-8, \$23.95, 84pp, hc) August 2000. Cover by Lane Smith.

Graphic Novels have always seemed to me. as a reader, to require a lot of effort. The good ones provide too much information for both the eyes and the mind: which do you process first? The bad ones are filled with lousy artwork that you have to ignore as you attempt to follow the storyline, or lousy stories that do nothing to enhance your appreciation of the illustrations. Ideally the good ones integrate art and story in such a way that they provide an extra dimension to the reading experience.

Some are the direct descendants of under-

ground comix: that happy visual revolution that allowed adult concerns (sex! drugs! cat food!) to be presented in a formerly juvenile entertainment format. Others owe much of their existence to cinematic camera techniques and storyboards. A few are compilations of daily comic strips, never intended to provide completely linear stories but, rather, extended vignettes and ambiguities.

A huge crop of graphic novels have been published over the past six months (some with striking similarities to one another in execution and story theme). Some fans of the medium may argue that this is a triumph: an official recognition of formerly marginalized artists who combine writing with drafting. And to a certain extent it's true: torch-bearers like Art Spiegelman, author of the ground-breaking graphic novel Maus showed the way for a new generation of bards who want to tell their stories through pictures. And for artists like Lynda Barry (The! Greatest! Of! Marlys!), Ben Katchor (The Jew of New York, Julius Knipl, Real Estate Photographer, etc.), and Chris Ware (Jimmy Corrigan), the graphic novel format is the only venue that will allow full impact of their insightful many-layered tales. While each of these artists does stand-alone

Continued on page 57

SF in China

GRAND MASTER'S BIRTHDAY

Zheng Wenguang, grand master of Chinese SF and first SF writer in the People's Republic of China, celebrated his 70th birthday and 59 years of writing at a ceremony given by Science Fiction World and Tsinghua University April 7, 1999, attended by 200 SF writers, publishers, fans, and university students. Zheng began writing in his early years in Vietnam, where he was born to a Chinese family in Harpoon, South Vietnam, April 7, 1929; his first article was published in a local newspaper when he was 11 years old. He left Vietnam in 1949, and entered the department of Astronomy at Zhongshan University in South China in 1950. He began writing SF in 1954, after working as an editor in the popular science section of China Science and Technology Association. His first SF story, "From the Earth to Mars", appeared in China Junior News in 1954, and sparked a hot wave of observing Mars in the Beijing area that year. His first SF collection, Exploring the Sun, was published in 1956. The following year, his short story "The Builder of Mars" won the Gold Medal of Moscow World Youth Gathering Festival SF competition.

During the Cultural Revolution, Zheng was forced to work in a factory and on a collective farm. Afterwards, he wrote four novels (Flying Toward Sagittarius, Beneath the Deep Ocean, Magic Wings, and Offspring of Mars) and dozens of short stories, all of which were warmly welcomed by Chinese readers. He also joined in the movement criticizing the Cultural Revolution using his SF: "The Mirror Image of the Earth" and "Star Camp" are two successful examples. He stopped writing in 1983 after suffering a stroke

that left him half-paralyzed.

Wu Yan introduced Zheng at the birthday ceremony on behalf of the China Science Writer's Association and the China SF Research Association, Zhang Zeqing, president of China Magazine Association, presented him with the Life Achievement Award on behalf of SF World magazine; he is the first ever to receive the award. His wife, Chen Sufen, a famous photographer, moved the audience to tears with a speech recalling their first meeting decades ago and readings from his early articles. She also presented a new book. Zheng Wenguang: 70th Birthday and 59 Year Symposium on Writing Literature, containing clips of his SF, his popular science articles and scientific research, as well as all his comments and critical papers on SF. The last part of the book was contributed by his young friends in the SF field, Song Yichang, Han Song, Xing He, Yang Ping, Yan Peng, Tang Dao, Fan Cheng, Jiang Jianli and Wu Yan. The final surprise of the ceremony was a cake about a meter in diameter! MAGAZINE NEWS

The mass media seems to be receptive to SF World's strong self-expression; the magazine's circulation has steadily risen to 355,000 in January 1999, and is expected to be over 400,000 in 2001. The quality of content is also improving, according to Tan Kai, former vice-president of the magazine and current general manager of SFW Publishing. He said high school students and college freshmen and sophomores are its main readers, and "We will keep the content right for them."

Not all SFW's writers agree



Zheng Wenguang and the Life Achievement Award

on SFW's editorial direction; Xing He, the famous Beijing writer, said he wished the magazine would consider adults more: "We wish to write for grown-ups, not children "Other writers also expressed their views to the editors of the magazine; some of them plan to create a new maga-

In May 2000, Science Fiction Ocean, "a magazine for the white-collar adult," emerged in the field. SFO is not a new magazine: it was created the same year as SFW, but stopped in 1983 after only 6 issues. The new issue of SFO uses a lot of color, and publisher Ocean Press hopes to get high praise from readers.

Another magazine specializing in SF movies was also launched; it is not known who is the editor-in-chief of the magazine, but it seems to come from a movie factory.

Because of increased competition in the field, magazines realize the need for a good fleet of editors. SFW Publishing plans to provide a series of magazines that would cover all readers of different levels. They also began branching out into book publishing and even real estate. "We have bought rights to books by Fredrick Pohl, Jack Williamson, Robert Silverberg, and other Western writers. We will also try to extend our electronic publication," Yang Xiao, former editor-inchief of the magazine and now Chairman of the Board of SFW Publishing, said. Ah Lai,



Laura Corradini



Chen Shufen at the ceremony

current editor-in-chief of SFW, said they will increase from two magazines to four. "We already have SFW and SFW Cartoons, and will create SFW Junior and try to change the SFW Supplement to SFW Adult. Then, we would cover all the markets of the Chinese SF magazine.

SFW Junior finally got a title, To Fly. It appeared in January 2001

MAINSTREAM WRITERS AND SCIENCE FICTION

Mainstream writers involved in SF are not a new phenomenon (see Locus January 1997). But two important pieces of news should be reported here. First. Ah Lai, editor-in-chief of SFW, won first prize in the National Literature Award -Maodun Literature Award. (Maodun is a very famous writer in recent Chinese literature.) The Award was launched by China Writers' Association and is considered the most important literature award in China.

Twenty jury members gave Ah Lai 20 votes the only unanimous vote in the history of the Maodun Literature Award. The winning work, Dust Has Been Calmed Down, is a 407-page novel about the rise and fall of a Tibetan tribe. Ah Lai was born in 1959, in the southern Sichuan district of Malcon, AhBa Tibetan Minority Municipality, and spent his early childhood in a remote Tibetan village from which he got a lot of inspiration. He graduated from Malcon Normal College and moved to Chengdu, the capital of Sichuan Province. He begun writing poetry and living as a freelance writer during the 1980s and in the mid-'80s began writing novels and short stories. His publications include poetry collection River Lingmo, collections Blood of the Past Years and Silversmith Under the Moon, and novel Dust Has Been Calmed Down. The English version of Ah Lai's new work will be printed in the US later this year.

Ah Lai was persuaded by former SFW assistant editor-in-chief Tan Kai, a fellow poet and long-time friend, to become the magazine's editor-in-chief. "It is a good choice," Yang Xiao, chairman of SFW Publishing's board said; "he loves science very much. It is very rare in the field of mainstream literature.

I read Ah Lai's Dust Has Been Calmed Down on the flight from Beijing to Brussels in January 1999. I should say that there is not anyone who has such a wild imagination in Chinese literature today. The title implies that everything will finish just like all the dust down on the earth finally. Ah Lai's protagonist is a last generation Tibetan landlord, who is an idiot most of the time. But just this idiot has a clear vision of the future; he knows the whole world of the tribe system is dy-



Tan Kal, Zheng Wenguang, and Wu Yan

SF in China

ing out. I strongly recommend Ah Lai's book.

After Ah Lai won the Maodun prize, SFW also

gave him a special award. We predict that Ah Lai's winning will give a big boost to SFW's circulation. Ah Lai also gave a speech for the team of editors, saying he will still stay on at the magazine and serve it

Another mainstream writer who should be mentioned here is Gao Ningjian, the Nobel Prize Winner of 2000. Born in 1940, Gao began studying French and Western Literature at the Beijing Feoreign Languages Institute in 1957. After the Cullengia People Strater, the same works include several plays, including Absolute Signal and Wild Men. Soul Mountain was his winning novel. According to the Swedish Academy, Gao's work is notable "for a curve of universal validity, bitter insights and linguistic ingenuity, which has demand."

Wild Men is a quasi-SF play, set in a country village where some people find wild men living

in the forests.

Though some Chinese overseas applauded Gao's winning, many writers inside China did not approve. The only thing for sure is that Gao Xingjian's winning ended the long-term Notly Deliquest of the Chinese writers. They finally understand that Sweden's Literature Jury could have a good choice among the Chinese writers, from both a literary and political standard.

CONFERENCES

In July 2000, Science Fiction World's annual conference of young writers was held in Chengdu,



Wu Yan at China's first Atomic Bomb Monument

the location of the 1997 International Conference. Around 30 offices, Guest peakers were all from Wo's family, Wu Van, and William F. Wu. Israeli S. Flan Lavier Tidhar and his girlfriend, Elizabeth, also attended. Tidhar gave a small presentation on fantasy and SF in the foreign book market. The Milky Way Awards were given to writers. SFW will continue to organize this kind of young writers' conference and

develop more new names in the field.

In November 2000, the Beijing Conference on Science Communication was held in China Science and Technology Hall. There were eight subconferences, with Wu Yan chair of the one for science fiction, titled "Science, Imagination and the Boundary of Cognition." Eight articles were presented at the sub-conference: Sha Jinfe's "Outlook of the Chineses SP Field". Wu Polis Pield" of the Chinese SP Field". Wa 1900 of the Chinese SP Field".



Ah Lai





Koen Sevenants Gao Xinglian

"What Is SF?", Liu Wenyang's "Chinese SF at the Cutting Age", Xinghe's "The Several Possibilities of Time-Travel", Su Zhan's "Modern Heroes and the Romance of the Industrial Age", Zha Yulong's "Literature of Dilettante", Lurar Corradin's "On Italian SF", and Koen Sevenants "Science Communication Through the Filter of Components of Communication in SF: The Residue".

Science Fiction in China at the End of the Century

This speech was scheduled to be delivered at Chicon, but at the last minute, the speaker could not attend.

Ladies and Gentlemen:

It's my great honor standing here to introduce the development of Science Fiction in China four friends of the World SF Convention. SF in China is a new-born life growing from the fantastic SF world, which needs to be accepted and nourished by companions from all over the world.

In China, SF belongs to an exotic territory, 4th the beginning of this century, a couple of Chinese translators had introduced some of the works by Verne, a great Fernich witer. Some Chinese writers produced a few SF works in the middle of the century. But most of these works are so plain that they can aimply be considered as popular scalaroor of contigues internation. Not until the end of the produced continues the century continues and the continues of the century continues of the century continues of the century continues of the continues of the century continue

In 1998 and 1999, SF in China took on a look of extreme excitement. This may be explained by the reason that people are susceptible to look forward to the near future at the turn of the century, and thus SF became more acceptable and favor-

able than ever before

According to partial statistics, there were nearly 90 SF books published in China in 1998, among which 34 volumes of the Collections of Adventure and Science Fiction by Verne have been published once for all. In addition, the Chinese versions of some SF works from Europe, the USA, Hong Kong, and Taiwan were also published. The Treasurehouse for Masterpieces of Chinese SE Selections of Galaxy Prize for SF in China, Series of Contemporary Chinese SF and SFW Perfect Works are published more often. Many publishing houses especially one of literature and art joining in the line to publish SF indicate that Chinese SF has stepped out of the limitation of the concept that SF is included in the field of traditional children readings and common popular science, and are gradually approaching literature mainstream.

There are more than 20 newspapers publishing SF and more than ten radio stations taking certain period of time for SF novels and broadcasting dramas in China.

There are plenty of mythical tales in traditional Chinese literature, such as "Chang Er Flying to the Moon", "The Sun Chaser Kua Fu" and "Hou

Vi Shooting the Sun*. These mythical stories fully display abundant imaginations of Chinese people. The Pligintage Westward, one of the four classical Chinese liferature masterjees, is so imaginative that experts from Europe and the US accordit as a classic SF novel. However, with poor technical bundations, there is only a little scientific knowledge in the abromemotioned mythical works in real sense.

Since 1980, science fiction, the fresh literary style has been made unprecedented progress. According to the development of Science Fiction World, subscription number in 1999 was around 10,000, and in 1999 it reached about 260,000. Oviously, it becomes more and more popular. During the last two years, the level of reader's ages and their education has been constainly increasand their education has been constainly increasand their education has been constainly increased with the second of the second of

The themes for creation of SF in China include all the subjects of traditional SF. In the last two years, popular subjects are clone, networks and

Millennium bug, etc.

Our Science Fiction World is a bridge for introducing foreign 5° works to China. We have bought some copyrights from abroad. Our first publication is the Collection of Science Fiction Masterpieces in the 20th Century, and the first series of which are masteripieces by Mr. Federik Pöhl. The collections of Mr. Jack Williamson and Mr. Robert Silverberg are going to be published soon. We hope that SF writers from all over the world would get and keep in touch with us. We will spare no effort to present your works to Chinese SF treadets.

Solido incomin Clinia stanto to develophene very late. Al present, it focuses on print publishing. Movie, carbon, toy-making and other concerning industries such as enterlainment and gift-making still have a very long way to go. Nevertheless, I believe our country offers a large market with a population of 1.3 billion. We have made much progress on Four Modernizations. There is no doubt that science fiction in China will take a wonderful look in the upcoming future.

Thank you. —Yang Xiao
Chairman of SF World

The Hong Kong 2001 conference, titled "Technology, Identity, & Futurity, East and West, In the Emerging Global Village", was held January 4 at the Chinese University of Hong Kong. The Dent of Modern Languages & Intercultural Studies, the Chinese University of Hong Kong, and the University of California, Riverside, organized the conference. There were about 30 attendees. Guest speakers included Scott Bukatman, Richard Calder, Istvan Csiscery-Ronay, Jr., Paul Di Filippo, N. Katherine Hayles, Howard V. Hendrix. George Slusser, Takayuki Tatsumi, Janeen Webb, Gary Westfahl, and Wong Kin Yuen. Mainland attendees included Ah Lai, editor-in-chief of Science Fiction World: Kuang Xin, editor-in-chief of Hai Tian Publishing House; Zhou Mingqi, senior editor of Hai Tian Publishing House; and writers Yang Peng, Jiang Yunsheng, and Wu Yan. Jiang Yunsheng gave his presentation "The New Century: Why Do I Write Science Fiction?"

He said technology is always a double-edged

sword, and the history of technology in the 20th century showed us both the benefits and the harms of technology. While technology has developed for hundreds of years, the instincts of jealousy, greed, and selfishness that we have inherited from long generations of savages have never changed. A SF writer must lead his/her readers to think about deep questions - Who am I? Where do I come from? What is the meaning of life? How should we spend our brief lifetimes? - by means of cosmic landscapes and multifarious pictures of technology. A science fiction writer therefore has these duties to readers: to create a good impression; to spur people into abandoning jealousy, greed, selfishness, and other bad instincts; and to tell them an interesting story about the universe and about themselves. The SF writer seeks to widen our horizons and to make technology a single-edged sword that will bring people only

Yang Peng's presentation scanned the past decade's Chinese SF. Ah Lai discussed SF in the age of scientific revolution. My presentation was "Science Fiction Studies at Beijing Normal University". I I tried to provide what we have done in the past few years in the area of science fiction research. I also slistend to 80% of the presentations. The most interesting topics for myself were Takayudi Takuanii speech, "2001. A Cybernpace Takyudi Takuanii speech, "2001. A Cybernpace its of 'Humanity' in Comparative Perspective – Cordwainer Smith and the Soushenji". Talks given by K.Y. Wong and N. Katherine Hayles were also very enlightening. A the closing banquet. N. Katherine Hayles received the Eaton Award for her book. How We Became Post-

After the conference, I visited the website and tried to recollect some memories. I found a new slogan on the web page: "The Conference has been a great success and we are planning for future conferences. We will keep these web pages running and please come back for updated news concerning." Of course I will attend it again.

– Wu Yar

Eaton Hong Kong Conference

The J. Lloyd Eaton 2001 Conference in Hong Kong which, as one participant noted, qualified as the first science fiction convention of the new millennium - was held January 4-6, 2001. About sixty scholars and writers from five continents and ten countries gathered at the Chinese University of Hong Kong to present papers and hold discussions involving the provocative, if inelegantly expressed, conference theme of "Technology, Identity, and Futurity, East and West, in the Emerging Global Village." Guests included writers Paul Di Filippo, Howard V. Hendrix, Jiang Yunsheng, and Janeen Webb; scholars Istvan Csicsery-Ronay, Jr., Andrew Enstice, N. Katherine Hayles, Sharalyn Orbaugh, Andrew Sawyer, Takayuki Tatsumi, and Wu Yan; Ah Lai, editor of the Chinese science fiction magazine Science Fiction World; Donald M. Hassler, editor of Extrapolation; and conference coordinators Wong Kin Yuen and Gary Westfahl. Conference highlights included a panel discussion on "Science Fiction and the Other" featuring the four writers, Wong Kin Yuen, and South African scholar Gerald Gaylard; an evening tour of beautiful Victoria Peak; Paul Di Filippo's exegesis



Panel Discussion, Hong Kong 2001 Conference (I to r): Janeen Webb, Paul Di Filippo, Wong Kin Yuen, Garald Gaylard, Jiang Yunsheng, Howard V. Hendrix.

of Thomas Pynchon and his own novel Ciphers; Takayuki Tatsumi's involving analysis of 2001: A Space Odyssey as an anticipation of cyberspace; and the presentation of the 1998-99 Eaton Award to N. Katherine Hayles for her

book How We Became Posthuman. The full conference schedule, and an album of photos from the conference, are available at the conference website: www.cubk.edu.hk/ils/HK2001_home.htm - Gary Westfahl

SF in Australia

A number of local artists and writers gathered at the Mura Clay Gallery in Sydney, Australia to celebrate the opening of Australian fantasy artist Nick Stathopoulos's Icarus exhibition on Friday, February 16, 2001.

Works from the Icarus exhibit can be viewed at veww.qeocities.com/nickpaint/>

(back row, I to r): Deborah Blancotti, Bill Congreve, Nick Stathopoulos, Terry Dowling, Robert Hood, Liz Martin; (front, I to r): Lewis Morley, Marllyn Pride, Danny Heap.



SF in Cuba

In December 2000, I had the opportunity to visit Cuba on a research visa. I hoped to contact the Cuban SF writers, and there was one name listed in the SFWA Directory, Angel Arango, who is the elder statesman of Cuban SF, and might be compared to a Cuban Borges, with his prolific combination of speculative fantasy and philosophy.

Mail between Cuba and the US is unreliable. so I sent a letter via the agency that was handling our travel arrangements. A few weeks later I received a friendly e-mail from Angel Arango via UNEAC, the Union Nacional de Escritores y Artistas de Cuba, the writers and artists union located in an old mansion in Hayana, that provides e-mail, cultural events, and other facilities for its members

My husband and I met Angel and his aging Fiat for a lovely walk around La Habana Vieja, old Havana, with its heautiful Spanish-era cathedral and interesting bookstores. I was invited to meet with the Havana SF writers group, Espiral, which gathers regularly in a spacious room above a bookstore in Central Hayana

It was a rainy evening, and about a dozen people attended the meeting. Espiral has met for around 20 years, and apparently the group can be much larger when the weather is good. I was told that there are 11 such groups that meet throughout Cuba, to read and discuss their own SF work, and writers from abroad, watch films and meet quests. Cubaficion is the annual Cuban SF meeting. around the time of our Worldcon, and foreigners are warmly welcomed.

The leader of the group is writer Bruno Henriquez, who is a scientist in the field of solar energy. Cuba is renowned for its advance research in renewable energy resources. Bruno has attended scientific meetings in California, and visited Locus headquarters. Everyone in the group seemed highly educated, and many members work in various scientific or technical fields. Apparently nobody can live solely as a writer in Cuba. One woman writer, Maria Josefa Simon, is a professor of nuclear physics, and another woman writer, Yssel Mendoza, does advanced genetic research. Cuba is internationally known for its advances in biomedical technology, Angel Arango has worked for several decades in the field of aviation law

The Cuban SF writers are eager to make contact with the international SF community, so I came prepared with the basics; back issues of Locus and New York Review of SF and e-addresses for Locus and Ansible Online. They were enthusiastically received, and I hope to send a larger package of SF journals and zines

We discussed the situation of SF in Cuba, which resembles the situation in Eastern Europe a decade ago, except that the Internet now opens international boundaries. Censorship has been relaxed in recent years, so that is not a problem. A real problem is the shortage of things like paper, typewriter ribbons, and home computers that makes writing and publishing very difficult.

The Cubans publish a small SF magazine MiNatura, edited by Ricardo Accuedo Esplugas and others in the group. But because of the shortage of paper, the stories are limited to one page, and the annual Dragon Prize is awarded for onepage stories. This might be terrific discipline for some of our own books-as-bricks authors, but it is frustrating for the Cuban writers. However computer access is increasing through UNEAC, computer clubs, and scientific workplaces, so the obvious solution to the paper shortage is the creation of a new Cuban online SF zine I-Real.

Access to foreign SF is also difficult, due to the lack of hard currency in Cuba. In the bookstores I visited with Angel Arango, I saw only one Spanish translation of American SF, Stephen King's Cuio. Yet the Cuban writers are familiar with our major SF authors, such as Bradbury, Clarke, and Peter Beagle, and Eastern Europeans like Czech author Josef Nesvadba, They are especially fond of Japanese SF, graphic novels and animated SF films. Star Trek and other programs come to Cuba via satellite TV

They hope that more foreign SF will become available in Cuba. They would like to publish a collection of foreign SF for Cuban readers, but they cannot afford to pay any royalties, because they lack hard currency. They do not want to follow the example of Russia, which has a reputation for piracy of foreign SF, but they still cannot follow the example of the Czech Republic, which has entered the international literary marketplace.

They hope that individual authors who want to open communication with Cuba, will donate a story to be published for Cuban SF readers. The Cubans have very little but share everything, so to them this seems like the logical solution, to bridge the hard currency gap that prevents publication of foreign SF in Cuba

The Cubans would also like to see their own stories published abroad, and were very interested in hearing about the new SF Online Zines, Some North Americans, such as Joe Randolph and Andrea Bell, have worked with Angel Arango and other Cuban writers on English translations of their work. Joe F. Randolph is a multilingual author and translator who publishes a zine of translated fiction Different Realities. He is currently completing a translation of Angel Arango's novel Sider, which may be the first English translation of a Cuban SF novel

Cuban SF explores the inter-

play of fantasy and technology, and shares the wry sense of humor found throughout Cuba When I commented that Cuban writers need name recognition to publish in the US, the group promptly decided to all adopt the pen name of Elian Gonzalez."

Spanish literature has always had a knack for the fantastic, from Don Quixote to modern magic realism, and Cuba shares that knack, with their own urban and rural legends, and SF tales to tell. SF writers look into

the future, and the future for Cuba may bring more contact with the world beyond their beautiful island. and more contact with the international SF community. We welcome them aboard the



Bruno Henriquez at Locus (1999)



Grania Davis, Angel Arango, and Cuban Women in front of the Old Havana Cathedral



Members of the Espiral SF Writers Group including (back right) Richardo Esplugas, Grania Davis, Bruno Henriquez, Angel Arango, Maria Simon (blonde in front)

SF in Finland

In 2000, modern Finnish SF finally broke out from SF zines to the limelight. For decades original Finnish SF novels have been far and few, but last year saw a change to that situation with at least five or six books, easily counted as SF, published. And the biggest news was that one of them, the first novel by well-known short story writer award—the main literary award in the whole country! But before we come to that, a very short history might be in order.

The first Finnish SF stories were done over a hundred years ago. They detailed, for example, how Helsinki, the capital of Finland, would look in the future and told about trips to the Moon or Mars. During the first half of the 20th century quite a few Finnish SF novels were published but that ended in the '60s. After that, came only a few books, more like one or two a decade that

All that time, there had also been translations, which in the "70s and "80s, were mostly done by the big publishers. They concentrated on older names like lease Asimow, Arthur C. Clarke and Robert A. Heinlein, Many books were also translated from Eastern Europe, so writers like Stanishaw Lem and Arkadi & Boris Strugatski were quite well known here. If we got the translated SF books a year, that was considered a cause

Nowadays the bigger publishing houses have all but given up putting translated \$F0 only, but fortunately during the '90s many smaller firms started to fill the gap. And they've been choosing much more interesting stuff to translate, like books from Philip K. Dick, Norman Spirnad, J.G. Ballard, Iain M. Banks, Simon lings, and Ian McDonald. Unfortunately, ten books during one year is still causes for a celebration – even more

In the beginning of the 1980s, Finnish SF fandom really started to rise up. A lot of fanzines were published and three of those developed into almost professional looking semi-prozines that were, and are still, sold in bigger bookstores (well, Tathivaeluiga and Portni are, Alkanone lives nowadays only in the net). All these also published Finnish SF stories, and a new generation of writers began to emerge. Some of those writers now have books out, and I'm sure there's more to followed.

And so we jump back to the 1990s. The rise of SF, plus the genes near SF, can be seen all over, although the tradition of provincial realism has been very strong in Finland. Many writers who don't consider themselves SF writers are using themes and styles that are familiar from SF or fantasy. For example, bestseller writer likks Remes has done quite a few American atyle to tories and scientific inventions as the story's starting point.

Famous children's writer Leena Krohn has been combining SR fairy tales, and her thoughts about humanism and technology in her philosophical and magical books that adults can also appreciate. Maarit Verronen, who started her career in SP zines, later found a larger audience for her stories, which might be described as magic realism. Of the books published in Filandal in the year 2000 there are four that need to be presented here more thoroughly.

Risto Isomäki is a writer whose first stories were published in SF zines and later collected in a book, Kristalliruusu (1991). After that, he wrote a new SF novel every three years, Gilgameshin tappio (The Defeat of Gilgamesh) in 1994, Fimein pilven ritarit (The Knights of the Dark Cloud) in 1997, and Herääminen (Awakening) in 2000, Isomikli's stories are traditional 5F with big thrilling ideas, real sense of wonder, and hardcore science. For example, Fimeian pilven ritarit tells about a cometary cloud that's a threat to Earth, and the only way to stop it from destroying the whole remarks of the solar system to under it to niece.

Unfortunately, his latest book, Heräkminen, isn't as good as the previous ones. The main premise is OK: a few years from now, the greenhouse effect has messed up the climate and economical situation of the planet and even worse is coming. All the points and details in this part of the story are well planned and thought off, but then Isomaki brings in an extraerestrial presence that is straight from stories done to death 50 years ago. While Isomaki's previous novels could be compared to Arthur C. Clarke this reminds me more of Tom Clanev.

more or ton Claney.

During the last ten years, Kimmo Lehtonen has been studying and writing about the new Angio-American SF that came after the cyberpunk wave went away. And this modern post-cyberpunk sensistly can be seen in his break cold. The consisting can be seen in his break cold. The cold is the cold of the c

His new book, Yii uuslen rantojen (2000, Over the New Shores) has also a very global starting point: the focus of the planet has moved from America and Europe to Asia and Africa after a disastrous nuclear accident. The story has many central characters all over the world, there's this young African who bicycles around emply Europe trying to salvage valuable information from university computers, a Maquitare Indian collecting general properties of the propert

All their stories are part of a bigger picture that has to do with genetic research and aliens no-body ever gets to see, but whose presence is felt throughout the book. The novel? main interest is still on the people and the new culture and way of life in this near future world. The book has got good publicity and the reviews have mainly been very postifive.

In the last few years, one writer has risen above almost everybody else. Since 1995, Pasi Jääs-keläinen has won the Portit SF short story competition (this gets over 200 stories every year and the main prize is 10,000 Finnish marks – over \$1500 US) four times and the Actors award, given to the best Finnish SF story of the year, three times. His first book, a short-story collection, Missai junta kääntyväit (Where the Trains Turn) was published hast year and a 10 of people have Finnish newspaper Helsing in Sanomat did a half-page review and an interview.

Jääskeläinen's stories are as hard to describe as they are very original, mixing science fiction with magical realism, and have very strong imagination. The reality in the stories is always a bit twisted – although his characters always ring

true and we really get to see what makes them tick. Jääskeläinen's prose is very rich and you can't help but admire the talent which he has with words.

Last, but no means least, there's Johanna Sinsialo who has published short stories in SF zines for over 15 years and won the Atorox award for the best Finnish SF story of the year six times. In the beginning of last December, she did something nobody thought possible won the Filinandia award and 150,000 marks (almost 525,000 US)) as the best Finnish book of the year with ther maiden SF novel Ennen påivänlaskua el voi (Refore Sunset He Can't).

(Before Sunset He Can't).

This surprised absolutely everybody and the media went wild: during the following months Stinisalo has been interviewed in about every magazine, newspaper, television program and radio show one can think of. The book has sold radio stow one can think of. The book has sold readio show one can think of. The book has sold readio show one can think of. The book has sold readio show one can think of the book has sold readio show one can think of the book has do not show the sold reading th

Ennen päivänlaskua el voi is a fascinating novel aboto uru world with one exception: trolls really do exist. They've been living in Finnish forests with bears and wolves all the time but weren't discovered until the beginning of the 20th century – and even after that very little is known about them. That which is known Sinisalo tells in extracts from seinstific texts, studies, newspaper articles, folklores, novels, etc. (some of them real, some revised, some totally invented) – and does it so well that after reading the book it's really the forests (how many of usus as seen a beat roam ing the woods? And still we believe they are there).

The main story is about a photographer who finds a young rouli nis backyard, falls in love with the untanned and wild beauty of the animal, and takes it to live with him in his paptrents. Of course life with a wild roll isn't as easy as one could hope and in a way the situation starts governing everything the main character does. All this brings out themes like the relationships between humans, the animal instincts that govern our behaviour, how we react to something that's "different" from us, and relationships between unban poole and wild nature.

Apart from books the main SF happening in Finland in the year 2000 was Millennium Finneon. The convention was held in Helsinki August 18-20, and attracted a record audience: during the three days it was eatimated that about 6,000 did of the control of the contr

Finnon had the usual program with speeches, panel discussions, films, dealers, art show, bar, and so on. A meeting between Finnish SF scholars was the most important new feature. The con was organised by the Helshink Seience Fiction Society which also publishes the SF zine Tahirvaeliagi. This year, Finnoon will be held in Jyväskylä, July 14 – 15, 2001. For more information: <ww.finnocno.ngp>

-Mr. Toni Jerrman <tierrman@pp.htv.fi>

International Books & Magazine Received









BRAZII MAGAZINES

MAGAZINES Magalon Ficção Científica & Horror — Marcello Simão Branco, ed. Issue #58 (Sep-tember 200), F\$4.50, 459p., 21 x 30 cm, cover by Christina Wioch. Brazilian fanzine with original fiction, peetry, and articles. Ad-drass: Magalon, Av. Clara Matenili 110, 04771-180 São Paulo, S.P. Brazil; e-mail: <mshranco @uol com bra

CANADA

MAGAZINES MMGAZINES
Solaris – Joël Champetier, et al., eds. Issue #134 (Summer 2000), 135 (Autumn 2000), and 136 (Winter 2001), covers by Yvon Cayrel (Summer), Jacques Lamontagne (Autumn), and Jean-Pierre Normande tures fiction by Luc-André d'Aragon, Jean-Louis Trudel, Norbert Spehner, and Douglas belle, Matin Hébert, Jean-Louis Trudel, Claude Balduc, Serena Gentilhomme, and Gwyneth Jones and a review of Crypto-nomicon by Alain Bergeron. The Winter is-sue has fiction by Joël Champetler, Jean-Jacques Pelletier, Johanne Girard, Michel Lamontagne, and Jean-François Somain, Canada; e-mail <solaris@globetrotter gc.ca>; website; <www.revue-solaris.com>

FRANCE

MAGAZINES Galaxies Scie

Nicot, ed. Issues # 18 (Autumn 2000), cover by Hubert de Lartigue, and #19 (Winter 2000), cover by Mandy, 192pp, 60FF, 14 x 21 cm, quarterly. Slick professional maga zine with translated and original fiction, sci fic articles, news, and reviews, Issue #18 erillic articles, news, and reviews. Issue #18 has French fiction by Serge Delsemme, Jean-Pierre Hubert, and Olivier Paquet, and translations of "Takkamakan" by Bruce Ster-ling, "Fuzzy Logic" by Michael Kandel, and "Dr.Pak's Preschool" by David Brin. There is also an interview and bibliography of David Brin and a convention report on the Z7th National Science Fiction Convention. Issue #19 has translations of "Unborn Again" by Chris Lawson, "Itsy Bitsy Spider" by James Patrick Kelly, and "Newsletter" by Connie Willis. translated nonfiction "Things to Come" by Frederik Polli, and a section on Laurem Genetort. Address: Galaxies, BP 3887, F-

3.63.39.08.51;e-maii: aggaiaxies etwortonet. fr; website: cwww. galaxies-sf.com> Science-Fiction Magazine – Marc Bailly and Miroslav Dragan, eds. Issue #11, Au-gust-September 2000, Issue #12, October-November, and Issue #14, Decamber 2000-January 2001, 68pp, 29FF, 22 x 28.5 cm, mortifily. SF media magazine. The August September issue includes a review of The Hollow Man, an interview with Mike Resnick, Birdied the 17th Hole at Pebble Beach," by

Mike Resnick, a review of Gemini, an inter view with Clive Barker, a *Buffy* comic strip insert, and various other news, articles, and reviews. The December-January issue has

<sfmag@ skynet.be>.

Ténèbres – Daniel Conrad & Bene Domis, eds. Issue #10, June-August 2000, 160pp, 65FF; Double issue #11-12, Septem-160pp, 65FF; Double issue #11-12, Septem-per 2000-Anauray 2001, 408pp, 130FF, 15 x 21 cm, quarterly, Color-cover fantasyldam; finalasy magazine, issue #10 cover by Indianasy magazine, issue #10 cover by Lional Lordaix & Vincant Richard, Issue #10 Issue #10 cells and Anna-Locques Girardor, Patrice LaChe, and Anna-Dugquis Intensited the final by Gary A. Braumbeck, Pe-ter Crowther, Paul J. McAuley, Dean Koontz, and Osuglas Smith, interviews with Paul J. McAuley and Dean Koontz; a report on 2000 World Horror Convention, and non-fic-tion articles and book reviews, Issue #11-12 is a special Stephen King issue, featuring translated fiction, interview, bibliography and illustrations. Address: Ténèbres, Lueurs Mortes, BP 49, Hôtel de Ville, F-54110 Dombasle, France; e-mail: <Benoit.Domis@ wanadoo.fr>; website: <www.cafe. umontreal.ca/~tenebres/home3, html>

MAGAZINES

Nautilus Abenteuer & Phantastik mas Finn, ed. Issue #11, March-April 2001 84pp, DM7.80, 29.7 x 21 cm, bimonthly. Slick This issue has a section on "Harry Pot Address: Nautilus, Abenteuer Medien Verlag Rostocker Strasse 1, 20099 Hamburg, Ger-many; email <nautil@abenteuermedien.de>

Bauer, Werner, ed. Die Roosevelt-Depeschen (Heyne 2000, 3-453-16200-5 Fantasy and Science Fiction. Michael Iwoleit Horst Pukallus, Manfred Weinland, trans. Büchner, Barbara Kopfkönig (Heyne 2001, 3-453-17766-5, DM17.90, 383pp, pb

2001, 3-453-17/9b-5, DM17-90, 383pp, pb) Original German novel. Das Wägen von Luft (Heyne 2000, 3-453-16177-7, DM 24.90, 556pp, pb, cover by Hieronymus Bosch) Anthology of International science fiction stories. Various, trans.

Wahren, Friedel, ed. Asimov's Science liction #55 (Heyne 2000, 3-453-17103-9 Hiction #bb (Heyne 2000, 3-8-3-17103-9, DM16-90, 299pp, pb, cooper by Colin Hay) Anthology of seven stories originally pub-lished in Asimov's Science Fiction. Also in-cluded are articles on Science Fiction and Fantasy in Germany, Vanious, trans. BOOKS IN TRANSLATION.

Aldrin, Buzz & John Barnes Begegnung

mit Tiber (Heyne 2001, 3-453-17939-0, DM24-90, 895pp, pb, cover by Angus McKle) Translation of Encounter with Tiber; Irene

Baxter, Stephen Titan (Heyne 2000, 3-453-17107-1, DM24.90, 892pp, pb, cover by Chris Moore) Translation of Titan; Martin Gil-

Bear, Greg Foundation und Chaos leyne 2000, 3-453-17932-3, DM24.00. 473pp, tp, cover by Paul Youll) Translation of Foundation and Chaos; Irene Holicki, trans Bear, Greg Slant (Heyne 2001, 3-453-17096-2, DM19-90, 685pp, pb, cover by Jim Burns) Translation of Slant; Bernhard Kempen trans

Benford, Gregory Durchs Meer der Sonnen (Heyne 2000, 3-453-17928-5, DM16.90, 556pp, pb, cover by Chris Foss) Translation of Across the Sea of Suns:

Iranslation of Across the Sea of Suns; Gottfried Feidel, trans. Benford, Gregory Der Aufstieg Der Foundation (Heyne 2000, 3-453-17926-9, DM24.00, 667pp, tp. cover by Paul Youll) Translation of Foundation's Fear; Irene

Brin, David Der Sieg Der Foundation (Heyne 2001, 3-453-17938-2, DM24.00, 441pp, tp, cover by Paul Youll) Translation of Foundation's Triumph; Irene Holicki, trans. Collins, Paul Cyberskin (Heyne 2000, 3-453-17112-8, DM16.90, 301pp, pb, cover by doMANSKI) Translation of Cyberskin; Mike Noris, trans

Egan, Greg Teranesia (Heyne 2001, 3-453-17927-7, DM16.90, 381pp. pb, cover by Thomas Thiemeyer) Translation of Teranesia; Bernhard Kempen, trans. Gribben, John Das Schiff der Vi

(Heyne 2001, 3-453-14918-1, DM12.90, 192pp, pb, cover by doMANSKI) Translation of Innervisions: Walter Brumm, trans Gunn, James Von Shelley Bis Clarke Heyne 2000, 3-453-17104-7, DM24.90, 534pp, pb, cover by Jürgen Rogner) Trans-lation of The Road to Science Fiction Vol-ume 5: The British Way; various, trans. Haldeman, Joe Der ewige Friede (Heyne 2000, 3-453-16186-6, DM16.90, 447pp, pb, cover by Jürgen Rogner) Translation of For-ever Peace; Birgit Ress-Bohusch, trans.

ever Peace; Birgit Hess-Bohusch, trans. McAuley, Paul J. Feenland (Heyne 2000, 3-453-17933-1, DM19.90, 575pp, pb, cover by Stephen Youll) Translation of Fairyland; Birgit Hess-Bohusch, trans. McCaffrey, Anne Die Chroniken von Pern: Ankunft (Heyne 2000, 3-453-17108-X, DM17.90, 398pp, pb, cover by Keith Parkinson) Translation of The Chronicles of

Pern: First Fall. Ingrid Herrmann-Nytko. cover by Arndt Drechsler) Translation of Dragonseye (in England, Red Star Rising).

Dragonseye (in England, Red Star Rising). Ingrid Hermann-Nytko, trans. Sterling, Bruce Heilliges Feuer (Heyne 2001, 3-453-17942-0, DM16.90, 430pp, pb, cover by Jürgen Rogner) Translation of Holy Fire. Norbert Stöbe, trans.

Fire. Norbert stope, trans.
Watson, Ian Quantzen Netze (Heyne
2000, 3-453-17102-0, DM19.90, 383pp, pb,
cover by Fred-Jürgen Rogner) Translation of
Hard Questions. Bernhard Kempen, trans.

MAGAZINES

Hayakawa's SF - Yoshihiro Shiozawa, ed. Vol 41 #11 (October 2000), #12 (November 2000), #13 (December 2000) Volume 42 #1 (January 2001), #2 (February 2001) within 42 #1 (March 2001), #2 (February 2001), and #3 (March 2001), 256pp, 15 x 21 cm. Profes-sional SF magazine with original and trans-lated short fiction, reviews, illustrations, in-

terviews with Japanese and international authors, and articles about Japanese and international SF. October features "The Best Science Fiction of the 1970s," with translated fiction "...For a Single Yesterday" by Genma sterational SF. Cotober feetures. The Beat Section 1, res 2, pt 1, primarily of original Japanese fiction, with a short section on the "Key Person 100 of 21th Century SF" (sic). The March issue has translated fiction "Border Guards" by Greg Egan, "Cilia-of-Gold" by Stephen Baxter, "Inno-cents" by Jan McConald, "Newer Seen by Waking Eyes" by Stephen Dedman, "No Choice by Robert J. Sawer, "Galactic North" by Alastair Reynolds, and "The Wedding Alhas original Japanese fiction, news, "World SF in a Box", reviews, cartoons and more. Address: Hayakawa Publishing, 2-2, Kanda-Tacho, Chiyodaku, Tokyo, 101-0046, Japan.

NETHERLANDS

MAGAZINES Holland SF - Jannelies Smit, ed. Volume 34, Issue #4 (August 2000) #5 (November 2000), and #6 (December 2000), f7.50, 44pp, 21 x 29 cm, cover for #4 by Christian Holl #5 by Heidi Koch, #6 by Hubert Schweizer Fanzine, the official organ of the Netherlands "Contactcentrum voor Science Fiction," with **Contactcentrum voor Science Fucuri, wari stories, articles, news, and reviews. Issue #4 includes four Dutch short stories and an article discussing the Harry Potter phenomenon, as well as information on SF media and a listing of books, Issue #5 has Dutch fiction, film reviews, and Chicon coverage. Issue #6 has an interview with Robin Hobb Address: Penningmeester NCSF, Mozartlaan 38, 2253 HX, Voorschoten, The Netherlands; e-mail <NCSF@usa.net>

POLAND

MAGAZINES
Anstornia Fantastyki - Grzegorz Szcze-paniak, ed. Issues #10 and 11, 78pp and 8pp, 14.5 x 20.5 cm. Literary fanzine of the SF Club of Gdansk, Issue #10 has nonfic-ST club of cleanisk, issue #10 has nonno-tion essays concerning the works of Janusz Andrzej Zajdel by Leszek Bedkowski, Issue #11 consists of a nonfiction essay on the works of Tolkien by Tadeusz Andrzej Okzanski, Address: GFK, PO Box 78, 86, 325, Gdansk 37, Poland; amail pkf egkt.

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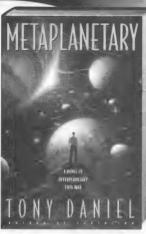


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Magazines Received - February









Absolute Magnitude-Warren Lapine, ed. Issue #15. Spring 2001, \$4.95, quarterly, 68pp, 21 x 271/2 cm. SF adventure semiprozine. Fiction by Michael Burstein, Chris Bunch, Geoffrey A. Landis, and others, an article "Cognitive Dissonance in Las Vegas" by Allen Steele, and reviews. Cover by Bob Eggleton. Subscription: \$16.00 for four issues, to DNA Publications, PO Box 2988, Radford VA 24143-2988,

Analog Science Fiction and Fact-Stanley Schmidt, ed. Vol. 121 No. 4, April 2001, \$3.50, 11 times per year, 148pp, 13 x 21 cm. Novella by Brenda W. Clough; novelettes by Pete D. Manison, Ernest Hogan, and Rob Chilson; short stories by James Van Pelt and Brian C Coad; reviews. Cover by David Egge

Artemis-Ian Randal Strock, ed. Issue #4, Winter 2001, \$4.95, quarterly, 68pp, 21 x 27½ cm. Fiction magazine with stories by G. David Nordley, and others; nonfiction science articles, a column by Allen Steele, plus reviews, etc. Cover by Bradley Williams. Subscription: \$15.00 for four issues to LRC Publications, 1380 E 17.St., Ste. 201, Brooklyn NY 11230-6011.

Asimov's Science Fiction-Gardner Dozois, ed. Vol. 25, No. 4 (Whole Number 303), April 2001, \$3.50, 11 times a year, 148pp, 13 x 21 cm. Novelettes by Laura J. Mixon, Elizabeth Malartre, Brian Stableford, and Nancy Kress; short stories by Joseph Manzion, and S.N. Dyer; poetry by Tim Pratt, Geoffrey A. Landis, and Mary A. Turzillo, reviews by Peter Heck, etc. Cover by Don Dixon.

Indigenous Fiction-Sherry Decker, ed. No. 7, February 2001, \$6.00, triannual, 80pp, 131/2 x 211/2 cm. Small-press literary magazine open to fiction and poetry of "almost any" genre. Much of the fiction and poetry seems to have elements of SF or horror. There are stories Gerard Houarner and others. Cover by Tiana Tampico. Subscription: \$15.00 (three issues) to I.F. Publishing, P.O. Box 2078, Redmond WA 98073-2078

Interzone-David Pringle, ed. No. 164, February 2001, £3.00, monthly, 68pp, 21 x 271/2 cm. British SF/F magazine. Stories by Richard Calder, Stephen Baxter, Ruaridh Pringle, Alexander Glass and Stephen Dedman; interview with Stephen Baxter; an "opinion" by Gary Westfahl, and reviews. Cover by Dominic Harman. Subscription: £40.00/\$60.00, overseas airspeeded subscriptions, for 12 issues, Interzone, 217 Preston Drove, Brighton BN1 6FL, UK

The Magazine of Fantasy & Science Fiction-Gordon Van Gelder, ed. Vol. 100 No. 4 (Whole No. 594), April 2001, \$3.50, 11 times per year, 164pp, 13 x 191/2 cm. Novelettes by Geoff Ryman, Nancy Etchemendy, and Lucy Sussex; short stories by Michael Nethercott, Carrie Richerson, Albert E. Cowdrey, July Lewis, Robert Reed. Alex Irvine and Michael Cadnum; a science piece by Gregory Benford; reviews by Charles de Lint, James Sallis, and Kathi Maio. Cover by Michael Garland. The New York Review of Science Fiction-David

Hartwell et al., eds. Vol. 13, No. 6 (Whole No. 150), February 2001, \$3.50, monthly, 24pp, 211/2 x 28 cm. Review and criticism magazine, with essay-length and short reviews, etc. The February issue is a "Special Alien Dimensions Issue" with two articles, part one of "The Motif of First Contact in Arthur C. Clarke's 'A Meeting with Medusa'" by Zoran Zivkovic, and "Why I Still Have Not Written My Flatland Story" by Mario Milosevic. Subscription: \$32.00 per year to Dragon Press, Box 78, Pleasantville NY 10570.

Nova Science Fiction-Wesley Kawato, ed. No. 5, \$6.00, quarterly, 68pp, 14 x 211/2 cm. Fanzine, with fiction and reviews. Cover by Joe Fekete Jr. Subscription: \$24.00 per year to Nova SF c/o Wesley Kawato, 17983 Paseo Del Sol, Chino Hills CA 91709

Realms of Fantasy-Shawna McCarthy, ed. Vol 7, No. 4, April 2001, \$3.99, bimonthly, 84pp, 2012 x 271/2 cm. Fantasy fiction magazine. Fiction by Kevin J. Anderson, Rob Vagle, Juliet Marillier, Susan J. Kroupa, Milbre Burch, and Andy Duncan; two articles on Victorian Fairies by Terri Windling; reviews, etc. Cover by Doug Beekman.

Terra Incognita-Jan Berrien Berends, ed. No. 6, Winter 2000/2001, \$5.00, quarterly, 68pp, 21 x 271/2 cm. Small-press fiction magazine with stories by Marc

Brutschy, Leslie Lupien, J. Anne Helgren and others; and poetry. Cover by David Grilla. Subscription: \$15.00 for 4 issues to Terra Incognita, 52 Windermere Avenue, Lansdowne PA 19050-1812

Utonian Studies-Lyman Tower Sargent, ed. Vol. 11 No. 2, 2000, \$45.00 for membership, irregular, 332pp, 15 x 23 cm. Scholarly journal, with articles and essays on utopias, plus bibliographies and reviews. Available free to members of the Society for Utopian Studies. Membership: \$45.00 a year, to Lyman Tower Sargent, Society for Utopian Studies, Dept. of Political Science, Univ. of Missouri-St. Louis, 8001 Natural Bridge Road, St. Louis MO 63121-4499.

The Outer Limits Dragon No. 281, March 2001 has fiction "The

Hounds of Ash" by J. Gregory Keyes The Washington Post, February 18, 2001 < www. washingtonpost.com> has an article about Philip Pullman and his "His Dark Materials" trilogy

The San Francisco Examiner, February 16, 2001 <www.examiner.com> has an interview with John Shirley. Starlog No. 284, March 2001 has an article about

Guy Gavriel Kay and his writing. Starlog No. 285, April 2001 has an article about Stephen Baxter and his writing.



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Books Received - February









Compiled by Charles N. Brown and Carolyn Cushman. Please send all corrections to Carolyn Cushman c/o Locus. We will run all verified corrections. KEY: *= first edition += first American edition

* Adrian, Chris Gob's Grief (Random House/Broadway 0-7679-0281-5, \$24.95, 358pp, hc) Literary historical novel with fantasy/SF elements. When one twin dies at 11 in the Civil War, his brother decides to build a machine that can bring the dead to life.

Anonymous, ed. A Reader's Companion to The Hobbit and The Lord of the Rings (BOMC/QPBC #339382, \$2.98, 119pp, tp, cover by David Levine, #339382, \$2.98, 119pp, tp, cover by David Levine, articles on Tolkien's The Hobbit and The Lord of the Rings, by authors including Ursula K. Le Guin, Isaac Asimov, and C.S. Lewis. We appearantly missed the first printing; no printing indicator is given for this edition, which was received through the SFBC.

Anonymous, eds. The Writer's Complete Fantasy Reference (Writer's Digest Books 1-58297-026-2, \$14-99, 277pp, tp, cover by Robin Wood) Reprint (Writer's Digest Books 1998) non-fiction, a reference guide to elements of finatse.

* Anthony, Mark The Last Rune, Book Three: The Dark Remains (Bantam Spectra 0-553-38101-6, \$14.95, 497pp, tp, cover by Steven Youll) Fantasy novel, book three in "The Last Rune" series.

* Asprin, Robert & Jody Lynn Nye License Invoked (Baen 0.671-31978-7, \$6.99, 310pp, pb, cover by Gary Ruddell) Humorous contemporary fantasy novel. Irish acid-folk rock singer Fionna Kenmare is threatened by invisible attackers while touring in the US. Packaged and copyrighted by Bill Fawcett & Associates.

*Axler, James Outlanders: Tigers of Heaven (Worldwide Library Gold Eagle 0-373-63829-9, \$5.99, 348pp, pb, cover by Michael Herring) Post-holocaust SF adventure novel, Book Two in the "Imperator Wars" trilogy, 16th in the overall series. Copyrighted by Worldwide Library.

Bantock, Nick The Museum at Purgatory (Harper-Perennial 0-06-095793-X, \$15.00, 113pp, tp. cover by Nick Bantock) Reprint (HarperCollins 1999) art book/illustrated literary fantasy in the form of a catalog for a museum in the afterlife.

Baxter, Stephen Manifold: Space (SFBC #34232, \$11.98, 453pp, he, cover by Ryucic Okana) Reprint (Voyager 8/00 as Space: Manifold II) near-future SF novel of the "Manifold". This is similar to the Del Rey edition, except it lacks a price and has the SFBC number on the back jacket.

* Benard, Cheryl Turning on the Girls (Farrar Straus Giroux 0-374-28178-5, \$23.00, 312pp, hc, cover by Kenneth Willardt) Satirical SF novel of a "utopia" run by women, where a Ministry of Thought worker seeks to find acceptable sexual fantasies for women, and ends up infiltrating a counterrevolutionary men's movement

Bender, Hy The Sandman Companion (DC Comics/Vertigo 1-56389-644-3, \$12.95, 274pp, tp, cover by Dave McKean) Reprint (Vertigo 1999) non-fiction guide to the award-winning comic book series, including interviews with writer/creator Neil Gairman.

Bergstrom, Elaine Blood to Blood: The Dracula Story Continues (SFBC #33537, \$9.98, 310pp, hc, cover by Jim Griffin) Reprint (Ace 2000) vampire novel based on characters from Bram Stoker's Dracula. This is a sequel to Mima. It lacks a price and has the SFBC number on the back jacket.

* Betancourt, John Gregory The Gates of Hades (Tor 0-812-53912-5, \$5.99, 262pp, pb, cover by Latif Kazbekov) Fantasy novel based on the Greek myths of Jason and the Argonauts. Hercules goes to the underworld to rescue his friend Jason.

* Borchardt, Alice The Wolf King (Ballantine Del Rey 0-345-43526-5, \$25.95, 375pp, hc, cover by John Enris) Historical dark fantasy novel, third in Borchardt's werewolf series, set in the days of Charlemagne.

Bradley, Marion Zimmer The Mists of Avalon (Ballantine Del Rey 0-345-35049-9, \$16.00, 876pp, p, cover by Braldt Bralds) Reissue (Knopf 1983) Arthurian fantasy. 43rd printing.

Brewer, Gene On a Beam of Light (Sr. Martin's 0-312-26926), 283 95, 261 pp, he) Associational novel, sequel to K-PAX. The hospital patient who claims to be an alien from the Uopian planet K-PAX amounces his intention to return home for good, spurring his doctor's efforts to find the truth. The forty lacket notes CPAX is "soon to be a major motion picture."

*Brunscale, Mitzi M. Student Companion to George Orwell (Greenwood Press 6-)3-3,0637-0, 529-95, 173pp, he) Non-fiction guide to Orwell, concentraing on 1984 and Animal Farm. This is dated 200, but was not seen until now. Order from Greenwood Press, 88 Post Road West, Box 5007, Westport CT 06881; credit card orders: 800-225-5800; website https://doi.org/10.1007/j.jcp.200-25500

Bulgakov, Mikhail The Master and Margarita (Penguin Classics 0-14-118014-5, \$12.95, 412pp, tp, cover by Kasimir Malevich) Reissue (Penguin 1997) Faustian fantasy novel, translated by Richard Pevear & Larisas Volokhonsky. This is part of the "Penguin Twentieth-Century Classics" series. The original appeared in Russian in 1967. Fifth original

+ Butler, Andrew M. Cyberpunk (Trafalgar Square/

Pocker Essentials UK 1-900/047-28-5, 56-95-95 pp. tp)
Non-fiction guide to cyberpunk feition, from its origins with William Gibson and Bruce Sterling through
"Post-Cyberpunk" (including Willhelmina Baird and
Neal Stephenson) and "Cyberpunk Flavourd Fiction".
This is the 2000 Pocket Essentials UK edition (not seen) with Trafalgar Square stickers. Order from
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Trafalgar Square, N- Pomfret VT 90503, or online at
«www.trafalgarsquarebooks.com»; add \$1.95 postage.

+ Butler, Andrew M. Phillip K. Dick (Trafalgar Square)
Pocket Essentials UK 1-03049-7-93, \$5.95, 919, 109, 100-fiction guide to the works and life of Philip K.
Dick: This is the 2000 Pocket Essentials UK edition (not seen) with Trafalgar Square stickers. Order from Trafalgar Square, N. Pomfret VT 05053, or online at www.trafalgarsquarebooks.com; add \$1.95 postage.

Butler, Susan The Hermit Thrush Sings (Random House/Laurel-Leaf 0-440-22896-4, \$5.50, 282pp, pb, cover by Mel Grant) Reprint (DK Ink 1999) youngadult post-holocaust SF novel.

Card, Orson Scott Saints (Tor/Forge 0-31287606-8, \$17.95, 605pp, tp, cover by Joe Curcio) Reprint (Berkley 1984 as A Woman of Destiny) associational historical novel about the early days of the Mormon Church.

Carver, Jeffrey A. Eternity's End (SFBC #34448, \$13.50, 555pp, hc, cover by Stephen Youll) Reprint (Tor 2000) SF novel. This is similar to the Tor edition, except it lacks a price and has the SFBC number on the back jacket.

* Cassutt, Michael Red Moon (Tor 0-312-87440-5, \$25.95, 380pp, hc) Associational secret history/ technothriller suggesting the Soviet space program was sabotaged in the 1960s.

Cavelos, Jeanne Babylon 5: The Passing of the Techno-Mages, Book I: Casting Shadows (Ballantine Del Rey 0-345-42721-1, \$6.50, 336pp, pb, cover by Ashley Wood) Novelization based on the SFTV show. Copyrighted by Warner Bros.

*Chandler, A. Bertram John Grimes: Lieutenant of the Survey Service (SFBC 43332, \$149.8, 6)pp, be, cover by Vincent Di Fate) Omnibus of five novels: The Road to the Bim (1967). To Frime the Punles: The Road to the Bim (1967). To Frime the Pun-(1969), and The Inheritors (1972). This special SFBC edition has ISBN 0-7394-1486-0; til acks a price and has the SFBC number on the back jacket.

+ Clarke, Arthur C. The Collected Stories of Arthur C. Clarke (Tor 0-312-87821-4, \$29.95, 966pp, hc) Collection of 104 stories, with a foreword by Clarke. First US edition (Gollancz 1/01).

Books Received

* Cockrell, Amanda The Horse Catchers: Book Three: The Rain Child (HarperCollins/Avon 0-380-79551-5, 8-50, 330pp, b) Prehistoric novel with elements of Native American myth and magical realism, third in a trilogy. Packaged by Book Creations, Inc., which shares the copyright with the author.

Coe, David B. Eagle-Sage (Tor 0-812-56686-6, \$7.99, 626pp, pb, cover by Romas Kukalis) Reprint (Tor 2000) fantasy novel. Third book of "The LonTobyn Chronicle", winner of the William L. Crawford Award for best first fantasy series.

+ Constantine, Storm The Crown of Silence (Tor 0-312-87329-8, \$27.95, 431pp, hc, cover by Doug Beckman) Fantasy novel, second in the "Magravandias Chronicles". First US edition (Gollancz 2000).

Crichton, Michael Jurassic Park (Ballantine 0-345-37077-5, \$7.99, 400pp, pb) Reissue (Knopf 1990) SF thriller, 21st printing. Crichton, Michael The Lost World (Ballantine 0-345-40288-X, \$7.99, 431pp, pb) Reissue (Knopf 1995) SF novel, sequel to Jurassic Park. This is the movie tie-in edition. 11th printing.

Dahl, Roald James and the Giant Peach (Penguin/ Puffin 0-14-130467-7, \$5.99, 146pp, tp, cover by Quentin Blake) Reissue (Knopf 1961) young-adult fantasy novel. Illustrated by Quentin Blake. This has new cover art and ISBN and indicates first printing.

David, Peter Babylon 5: Legions of Fire (SPBC #84537, S1498, 735pp, he, cover by Eric Peters). Ormibus of three novelizations in the trilogy: The Long Night of Centuart Prime (1999), Armibus of Light and Dark (2000), and Out of the Darkness (2000). This special SPBC edition has ISBN 0-7394-1485-2; it lacks a price and has the SPBC number on the back jackst.

* Dawson, Roxann & Daniel Graham Entering Tenebrea (Pocket 0-671-03607-6, \$6.99, 358pp. pb, cover by Dan Curry) SF novel. A human woman is adopted by an alien army. This is packaged and copyrighted by Bill Fawcett & Associates.

* DeMartino, Denny The Astrologer: Heart of Stone (Ace 0-441-00807-0, \$6.50, 299pp, pb, cover by Fred Gambino) SF novel, first in new series. Demartino is a pen name for Denise Vitola.

* Denning, Troy Forgotten Realms: The Summoning (Wizards of the Coast 0-7869-1801-2, \$6.99, 341pp, pb) Novelization based on the role-playing game. Book one of "Return of the Archwizards". Convrighted by Wizards of the Coast.

Dickson, Gordon R. The Dragon and the Fair Maid of Kent (SFBC #34082, \$13.50, 400pp, hc, cover by Julie Bell) Reprint (Tor 2000) fantasy novel in the "Dragon Knight" series. This is similar to the Tor edition, except it lacks a price and has the SFBC number on the back jacket.

* Doctorow, Cory & Karl Schroeder The Complete Idiot's Guide to Publishing Science Fiction (Macmillan USA/Alpha Books 0-02-863918-9, \$16.95,

Interviews! Locus Back Issues! Interviews!

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360pp, tp) Non-fiction guide for writers and wouldbe publishers.

- * Donegan, Greg Atlantis: Devil's Sea (Berkley 0-425-17859-5, \$6.99, 310pp, pb, cover by Craig White & Peter Lott) Science fiction novel, third in the "Atlantis" series about aliens in the Bermuda Triangle. Donegan is a pen name for Bob Mayer.
- + Douglass, Sans The Wayfarer Redemption (Tor O-312-8717-X, 224-25, 444pp. h. cover by Luis Roy-Pannay novel, first in a six-book series, originally pubished in Australia as two trologies. Conflict between a land's races and religious must end if an evil inwader is to be stopped. First US edition (HarperCollins Australia; 1995 as Battleaxe: Book One of the Axis Trilow).

Elrod, P.N. The Vampire Files: Lady Crymsyn (SFBC #34231, \$11.50, 410pp. hc, cover by Paul Robinson) Reprint (Ace 2000) vampire detective novel, ninth in the series. This is similar to the Ace edition, except it lacks a price and has the SFBC number on the back jacket.

- + Feist, Raymond E. Krondor: Tear of the Gods (HarperCollins/Eos O-380-97800-8, \$25.00, 372pp, hc, cover by Liz Kenyon) Fantasy novel, third in the "Krondor'." Riftwar Legacy" series set in Feist's world of Midkemia. First US edition (Voyager 9/00).
- * Foster, Alan Dean Kingdoms of Light (Warner Aspect 0-446-52667-3, \$24.95, 372pp, hc, cover by Don Maitz). Fantasy novel. A dead wizard's pets are transformed into human heroes to save their world from goblin hordes.

Foster, Alan Dean A Triumph of Souls (Warner Aspect 0-446-60930-7, \$6.99, 373pp, pb, cover by Keith Parkinson) Reprint (Warner Aspect 2000) fantasy novel, third and final in the "Journeys of the Catechist".

Foy, George The Memory of Fire (Bantam Spectra 0-553-57886-3, \$6.50, 463pp, pb, cover by Eric Dinyer) Reprint (Bantam Spectra 2000) dystopian near-future SF novel.

Gaiman, Neil & Yoshitaka Amano The Sandman: The Dream Hunters (DC Comics/Vortigo 1-56389-629-X, \$19.95, 128pp, tp, cover by Yoshitaka Amano) Reprint (Vertigo 1999) fantasy novella based on Japanese legends, with text by Gaiman and extensive il-

lustrations by Amano.

* Galanter, Dave & Greg Brodeur Star Trek, the Next Generation: Maximum Warp, Book One (Pocket 0-671-04749-3, \$6.99, 236pp, pb) Novelization, the first in a series of two. Copyrighted by Paramount Pictures.

* Galanter, Dave & Greg Brodeur Star Trek, the Next Generation: Maximum Warp, Book Two (Pocket 0-671-04757-4, \$6.99, 221 pp. pb) Novelization, the second of a two-book sub-series. Copyrighted by Paramount Pictures.

* Gerrold, David Worlds of Wonder: How to Write Science Fiction & Fantasy (Writer's Digest Books 1-58297-007-6, \$14.99, 246pp, tp) Non-fiction writers' guide.

Ghosh, Amitav The Calcutta Chromosome (Harper-Perennial 0-380-81394-7, \$14.00, 311pp, tp) Reprint (Ravi Dayal 1995) near-future SF thriller. Winner of the Arthur C. Clarke Award.

- * Gorey, Edward, ed. The Haunted Looking Glass (New York Review Books 0-940322-864, \$1252, 256pp, tp, cover by Edward Gorey) Reprint (Looking Glass Library 1959) anthology of 12 of horors stories chosen and illustrated by Gorey, Available from NYREW, Order Department, 1755 Broadway, 3th Floor, New York NY 101019-3780, 212-333-7900; —mail: orders@nybooks.coms; website: <www. nybooks.coms; add \$3.50 postage.
- * Grubb, Jeff StarCraft #1: Liberty's Crusade (Pocket 0-671-04148-7, \$6.50, 256pp, pb, cover by Justin Thavirat) Novelization set in the universe of the SF computer game. Copyrighted by Blizzard Entertainment.
- * Gunn, James The Science of Science-Fiction Writing (Scarecrow Press 1-57886-011-3, \$14.95, 232pp, tp) Non-fiction guide to the SF field and how to write

Haldeman, Joe The Coming (SFBC #33536, \$10.98, 217pp, hc., cover by Danilo Ducak) Reprint (Ace 2000) near-future SF novel. This is similar to the Ace edition, except it lacks a price and has the SFBC number on the back jacket.

Hamilton, Laurell K. Guilty Pleasures (Acc 0-441-30483-4, \$6.99, 266pp, pb) Reissue (Acc 1993) dark fantasy novel, first in the "Anita Blake, Vampire Hunter" series. 15th printing.

Hamilton, Laurell K. The Laughing Corpse (Acc 0-441-00091-6, S6.99, 293pp, pb, cover by Steve Gardner) Reissue (Acc 1994) dark fantasy novel, second in the "Anita Blake, Vampire Hunter" series. 11th printing.

* Hart, Michael H. A View from the Year 3000 by Arturo Kukeni (Posteidon Press 0-9671077-0-9, \$30.00, 430pp, he) Collection of factual and fictional non-fiction brappintical essays, a sequel to Hart's nonficion. The 100-A. Ranking of the Most Indusential time of the 100-A. Ranking of the Most Indusential and the 100-A. Ranking of the Most Indusential descendant Arturo Kukeni, including the founder of the first colony on the moon and the inventors of brain replacement surgery, reversible sex-change operations, and convenient weight control. A ratide paperbase, and convenient weight control. A ratide paperbase, This is dated 1999, but was not seen until now. Postedon Press, Po. Box 4804, Crofton MD 21114

Heinlein, Robert A. Orphans of the Sky (Stealth Press 1-58881-007-0, \$21.95, 153pp, ho) Reprint (Gollancz 1963) SP novel. Order from Stealth Press, 336 College Avc., Lancaster PA 17603; <www. stealthpress.com>.

Hill, William Dawn of the Vampire (Kensington/Pinnacle 0-7860-1312-5, \$5.99, 480pp, pb) Reissue (Pinnacle 1991) vampire novel. This has a new ISBN and indicates first printing.

Holland, David Murcheston: The Wolf's Tale (Tor 0-812-57928-3, \$6.99, 376pp, pb, cover by david Bowers) Reprint (Forge 2000) Victorian werewolf novel.

- * Ingrid, Charles The Sand Wars, Volume 2 (DAW 0-88677-972-3, \$7.99, 576pp, pb, cover by Vincent Di Fate) Omnibus of three SF novels: Alien Salute (1899); Return Fire (1989), and Challenge Met (1990). Ingrid is a pen name for Rhondi V. Salsitz.
- * Jacobs, David The Devil's Night (Berkley Boulevard 0-425-17860-9, \$6.99, 252pp, pb, cover by Jeff Albrecht) Movie tie-in horror novel, second in the "Universal Monsters" series based on the movie monsters. Copyrighted by Universal Studios Publishing Pichter
- * Jacq, Christian The Stone of Light, Volume III. Paneb the Ardent (Pocket 0-743-0348-7, \$16.00.
 392pp, tp, cover by Gary Halsey) Historical novel of ancient Egypt, with fantasy elements. Translated from the French (XO Editions 2000 as Paneb I'Ardent) by Sue Dyson.

Jacques, Brian The Legend of Luke (Acc 0-441-00773-2, \$6.99, 340pp, pb, cover by Troy Howell) Reprint (Hutchinson 1999) young-adult talking animal fantasy in the "Redwall" series. Luke, father of Martin, is the first "Redwall" warrior.

* Jefferson, Jemiah Voice of the Blood (Leisure 0-8439-4830-2, \$5.99, 283pp, pb) Horrornovel. A bored grad student in molecular biology becomes a vampire.

+ Johnston, Paul Water of Death (St. Martin's Minotaur 0-312-27311-8, \$24.95, 391pp, he) Nearfuture SF thriller, the third featuring detective Dalrymple in a dystopian Edinburgh in 2021. First US edition (Hodder & Stoughton 1999).

Jordan, Robert Winter's Heart (SFBC #33764, \$14.98, \$43pp, fs. cover by Darrell K. Sweet) Repint (Tor 2000) fantasy novel, book nine in "The Wheel of Time". This is similar to the Tor edition, except it lacks a price and has the SFBC number on the back jacket.

* Jordan, Sherryl Secret Sacrament (HarperCollins 0-06-028904-X, \$15.95, 338pp, hc, cover by Leo & Diane Dillon) Young-adult fantasy novel. A healer is caught between a decadent empire and a society of hunter-gatherers. First US edition (Puffin New Zealand

Joyce, Graham Dreamside (Tor 0-312-87546-0,

\$14.95, 254pp, tp) Reprint (Pan 1991) dark fantasy

Kay, Guy Gayriel Lord of Emperors (HarperCollins) Eos 0-06-102002-8, \$6.99, 557pp, pb, cover by Keith Birdsong) Reprint (HarperPrism 2000) historical fantasy novel of an alternate Byzantium, volume two of "The Sarantine Mosais

Kenyon, Kay Tropic of Creation (SFBC #34579, \$9.98, 387pp, hc, cover by Pamela Lee) Reprint (Bantam Spectra 2000) SF novel. This lacks a price and has the SFBC number on the back jacket

+ King, William Warhammer: Beastslayer (Games Workshop/Black Library 0-7434-1161-7, \$6.95. 273pp, tp, cover by Adrian Smith) Novelization based on the fantasy role-playing game, fifth in the "Gotrek & Felix" series. First US edition (Black Library UK 2/ 02). Copyrighted by Games Workshop.

* Kurtz, Katherine St. Patrick's Gargoyle (Ace 0-441-00725-2, \$21.95, 233pp, hc, cover by Jon Sullivan) Contemporary fantasy novel. A Dublin church gargoyle recruits an elderly man to fight an ancient evil tied to an ancient Templar relic

* Lackey, Mercedes The Serpent's Shadow (DAW 0-88677-915-4, \$24.95, 343pp, hc, cover by Jody A. Lee) Fantasy novel. A half-British woman doctor in India is threatened by sorcery and flees to London, where she practices medicine in the face of prejudice, and struggles to learn magic.

Le Guin, Ursula K. Always Coming Home (University of California Press 0-520-22735-2, \$14.95, 525pp, tp, cover by Granville Redmond) Reprint (Harper & Row 1985) SF novel/collection.

Lee, Tanith White as Snow (SFBC #33941, \$11.98. 319pp, hc, cover by Thomas Canty) Reprint (Tor 2000) fairy-tale retelling. This is similar to the Tor edition, except it lacks a price and has the SFBC number on the back jacket.

Leiber, Fritz The Big Time (Tor/Orb 0-312-89078-8, \$12.95, 128pp, tp) Reprint (Ace 1961) Hugo-winning SF short novel in the "Change War" series

Leiber, Fritz Thieves' House: Tales of Fafhrd and the Gray Mouser Vol. 2 (White Wolf 1-56504-877-6, \$6.50, 288pp, pb, cover by Mike Mignola) Reprint (White Wolf 1995 as part of Ill Met in Lankhmar) collection of ten stories in the "Fafhrd and the Gray Mouser" series, seven originally collected in Swords Against Death, two originally collected in Swords in the Mist, and one from Bazaar of the Bizarre

* Lethem, Jonathan, ed. Vintage Book of Amnesia (Random House/Vintage 0-375-70012-9, \$14.00, 414pp, tp) Anthology of 30 stories and one article (an Oliver Sacks case study) about amnesia. Authors include Philip K. Dick, Thomas M. Disch, Shirley Jackson, and Jorge Luis Borges. Lethem's introduction discusses amnesia as a "modern mood" and genre, and provides "An Incomplete Annotated Bibliography of Amnesia Fiction"

* Levinson, Paul Borrowed Tides (Tor 0-312-84869-2, \$22.95, 238pp, hc, cover by Vincent Di Fate) Nearfuture SF novel about the launch of the first interstellar spaceship.

* Loehle, Richard Regarding Bonobos... (Xlibris Corporation 0-7388-1513-6, \$16.00, 289pp, tp, cover by Richard Loehle) Post-holocaust SF novel. A secret organization creates a new species combining genes from humans and intelligent bonobos apes. A first novel by an artist whose work has included SF illustration. This is a print-on-demand book, available online at www.xlibris.com; or from Xlibris Corporation, 426 Walnut St., Philadelphia PA 19106; credit card orders 888-7-xlibris; add \$4,00 shipping

Lord-Wolff, Peter The Silence in Heaven (Tor 0-812-54153-7, \$6.99, 472pp, pb) Reprint (Forge 2000) dark fantasy novel of angels banished to Earth, first in a trilogy.

MacLeod, Ken The Stone Canal (Tor 0-812-56864-8, \$6.99, 339pp, pb, cover by Chris Moore) Reprint (Legend 1996) SF novel of a human colony on the planet New More

Marillier, Juliet Daughter of the Forest (Tor 0-312-87530-4, \$14.95, 411pp, tp, cover by John Jude Palencar) Reprint (Macmillan Australia 1999) fantasy novel, first in the "Sevenwaters" trilogy

McCaffrey, Anne Dragonflight (Ballantine Del Rey 0-345-33546-5, \$6.99, 286pp, pb, cover by Michael Whelan) Reprint (Ballantine 1968) SF novel in the "Pern" series, 57th printing,

McCaffrey, Anne Dragonquest (Ballantine Del Rey 0-345-33508-2, \$6.99, 315pp, pb, cover by Michael Whelan) Reissue (Ballantine 1971) SF poyel in the "Pern" series, 48th printing.

McCaffrey, Anne Pegasus in Space (Ballantine Del Rev 0-345-43467-6, \$6.99, 434pp, pb, cover by Bruce Jensen) Reprint (Del Rey 2000) SF novel, third in the "Talents" series.

* McConnell, Ashley Stargate SG-1: The Morpheus Factor (Penguin/Roc 0-451-45816-8, \$5.99, 296pp. pb) Novelization based on the TV series based on the film, fourth in the series. Copyrighted by MGM Worldwide Television Productions

* McDevitt, Jack Deepsix (HarperCollins/Eos 0-06-105124-1, \$25.00, 432pp, hc, cover by Chris Moore) SF novel of a life-supporting planet threatened by a rogue gas giant.

McDevitt, Jack Infinity Beach (HarperCollins/Eos 0-06-102005-2, \$6.99, 510pp, pb, cover by Craig Attebery) Reprint (HarperPrism 2000) SF novel.

+ Middleton, Haydn Grimm's Last Fairytale (St. Martin's 0-312-27290-1, \$23.95, 249pp, hc, cover by Mark Preston) Associational historical novel about the life of Jacob Grimm, interwoven with a lost tale. A Thomas Dunne Book. First US edition (Abacus 1999).

+ Miéville, China Perdido Street Station (Ballantine Del Rey 0-345-44302-0, \$18.00, 710pp, tp) Fantasy novel. First US edition (Macmillan UK 2000).

Monteleone, Thomas F. The Reckoning (Tor 0-812-57524-5, \$6.99, 419pp, pb, cover by Alan Ayers) Reprint (Forge 1999) millennial horror novel

* Mosiman, Billie Sue Red Moon Rising (DAW 0-88677-955-3, \$6.99, 320pp, pb, cover by Don Brautigam) Vampire novel. A teen struggles with the family curse of vampirism. Copyrighted by Mosiman and packager Tekno Books.

* Nagata, Linda Limit of Vision (Tor 0-312-87688-2, \$24.95, 349pp, hc, cover by Stephen Youll) Nearfuture SF novel of out-of-control biotechnology

Napoli, Donna Jo & Richard Tchen Spinners (Penguin/Puffin 0-14-131110-X, \$5.99, 197pp, pb, cover by Donna Diamond) Reprint (Dutton 1999) youngadult fantasy, a dark retelling of "Rumpelstiltskin"

* Navarro, Yvonne Buffy, the Vampire Slayer: The Willow Files, Vol. 2 (Pocket Pulse 0-7434-0043-7, \$5.99, 208pp, pb) Collection/novelization of three episodes from the TV show. This includes eight unpaginated pages of color stills. Copyrighted by Twentieth Century Fox Film.

Nolan, William F. & William Schafer, eds. California Sorcery (Ace 0-441-00808-9, \$5.99, 274pp, pb, cover by Jonathan Barkatt) Reprint (CD Publications 1999) original anthology of 12 stories, three reprints. Authors include Richard Matheson, Charles Beaumont, and Ray Bradbury. There are introductions by Christopher Conlon and William F. Nolan.

Norton, Andre Time Traders (SFBC #34453, \$11.98, 370pp, hc, cover by Carol Russo) Reprint (Baen 2000) SF omnibus of the first two novels in the "Time Traders" or "Ross Murdock" series: The Time Traders (1958) and Galatic Derelict (1959). This is similar to



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- *Clsen, Kirstin Understanding Lord of the Files: A Student Casebook to Issues, Sources, and Historical Documents (Greenwood Press 0-313-30723-r, 339-95, 212pp, b) Non-fiction guide to William Golding's classic novel, part of the "Literature in Contert's eries, providing literary, cultural, and historical background; the SF premise of the story is largely disregarded. This is dated 2000, but not foul West, Box 5007, Westport CT 06881; credit card orders 800-225-8800, -sww.greenwood.com.>
- * Passarella, John Angel: Avatar (Pocket Pulse 0-7434-0698-2, \$5.99, 309pp, pb) Novelization based on the TV series, a spin-off of *Buffy, the Vampire Stayer*. Copyrighted by Twentieth Century Fox Film.

Patterson, James Cradle and All (Warner 0-446-60940-4, \$7.99, 355pp, pb) Reprint (Little Brown 2000) religious/supernatural thriller, a reworking of Virgin (McGraw-Hill 1980). Two pregnant virgins carry the Savior and the devil's child, but no one knows which is which.

Paxon, Diana The Hallowed Isle, Books III & IV: The Book of the Cauldron and The Book of the Stone (HarperCollins/Eos 0-380-81759-4, \$6.50, 374pp, pb) Reprint (SFBC 2000 as part of The Hallowed Isle) omnibus of the third and fourth novels in the Arthurian fantasy series: The Book of the Cauldron (1999) and The Book of the Stone (2000).

Powers, Tim Declare (SFBC #34917, \$12.50, 517pp, hc, cover by David Stevenson) Reprint (Subterranean 2000) supernatural espionage novel. This is similar to the Morrow edition, except it lacks a price and has the SFBC number on the back jacket.

Pratchett, Terry Mort (HarperTorch 0-06-102068-0, \$6.50, 243pp, pb) Reprint (Gollancz 1987) humorous fantasy novel, "Discworld" #4.

Pratchett, Terry Sourcery (HarperTorch 0-06-102067-2, \$6.50, 260pp, pb) Reprint (Gollancz 1988) humorous fantasy novel, "Discoordd" #5.

Pratchett, Terry Wyrd Sisters (HarperTorch 0-06-102066-4, \$6.50, 265pp, pb) Reprint (Gollancz 1988) humorous fantasy novel, "Discworld" #6.

* Pritchett, Brad Tongues of Men and Angels (iUniverse.com/Writers Showcase 0-595-14557-4, \$18.95, 376pp, tp) Contemporary fantasy novel with elements of SF, horror, and mystery. Strange beings give humans unusual abilities. A first novel. This is a print-on-demand book, available online at <www. iuniverse.com.

Rabe, Jean DragonLance: Downfall (Wizards of the Coast 0-7869-1814-4, \$7.99, 397pp, pb, cover by Jerry Vanderstelly Reprint (Wizards of the Coast 2000) fantasy novelization based on the role-playing game, Volume One in "The Dhamon Saga". Copyrighted by Wizards of the Coast.

- * Rand, William E. Painted Demons (iUniverse.com/ Writers Club Press 0-595-12853-X, \$11.95, 2239p). Collection of nine linked horror stories, alternating with framing segments about a man and a priest confronting a demon. This is a print-on-demand book, available online at www.iuniverse.com>.
- * Rand, William E. That Way Madness Lies (¡Universe.com/Writers Club Press 0-595-09818-5, \$23.95, tp) Vampire novel. This is a print-on-demand book, available online at <www.iuniverse.com>.
- RavenWolf, Silver Witches' Night of Fear (Llewellyn Publications 1-56718-18-8, 55.99, 290, tp, cover by Patrick Faricy) Young-adult pagan/oceult murder mystery, second in the 'Witches' Cliniers' series. Bethany has a vision of a murder before it happens. Available from Llewellyn Publications; ID Box 64383, St. Paul MN 55164-0383, 300-THE-MOON; fax 651-291-1908, www.llewellyn.com

Rice, Anne The Feast of All Saints (Ballantine 0-345-33453-1, \$7.99, 640pp, pb) Reprint (Simon & Schuster 1979) associational historical novel of Creoles in New Orleans, 39th printing.

Rice, Anne Vittorio the Vampire (Ballantine 0-345-42239-2, \$7.99, 289pp, pb) Reprint (Knopf 1999) vampire novel in the "New Tales of the Vampires" series adjunct to the "Vampire Chronicles". An international edition was announced for March 2000.

+ Roberts, Ann Victoria Moon Rising (St. Martin's 0-312-27294-4, \$24,95, 360pp, he) Associational novel featuring Bram Stoker, and a fictional love affair that may have influenced Dracula. First US edition (Chatto & Windus 2000).

Roberts, Keith Pavane (Ballantine Del Rey 0-345-44091-9, \$12.00, 277pp, tp) Reprint (Rupert Hart-Davis 1968) alternate-world SF collection/mosaic novel. This follows the expanded Doubleday 1968 edition. Part of the "Impact" line of classic reprints.

- * Rowley, Christopher The Shasht War (Penguin/ Roc 0-451-45817-6, \$6.99, 440pp, pb, cover by Duane Myers) Fantasy novel, the second book of "Arma". The watermot Thru Gillo is captured by humans and taken to the brutal land of Shasht.
- Rucka, Greg Batman: No Man's Land (Pocket Star 0-671-77455-7, \$6.99, 467pp, pb, cover by Joe DeVito) Reprint (Pocket 2000) post-holocaust Batman novelization, based on the comics, set in a Gotham City rained and isolated by earthquakes. Copyrighted by DC Comics.
- * Russell, Jay S. Greed & Stuff (St. Martin's Minotaur 0-312-26168-3, \$23.95, 263pp, hc) Associational mystery novel, third in the series featuring detective Marty Burns begun in Celestial Dogs.

- * Saberhagen, Fred The Books of the Gods, Part One (SFBC #34451, \$14.98, 10.13pp, he, cover by Marc Fishman) Omnibus of three fantasy novels: The Face of Apollo (1998), Ariadne's Web (2000), and The Arms of Hercules (2000). This special SFBC edition has ISBN 0-7394-1487-9; it lacks a price and has the SFBC number on the back tacket.
- * Salvatore, R.A. Porgotten Realms: Legacy of the Drow Collector's Edition (Wizards of the Coat-07869-1800-4, 827.95, 1077pp, he, cover by Genid Brom) Omnibus of four novelications based on the fantasy role-playing game: The Legacy (1992), Starless Night (1993), Slege of Drakness (1994), Man Passage to Dawn (1996). Copyrighted 2001 by Wizards of the Coat

Salvators, R.A. Forgotten Realms: The Lewind Dale Trilogy Collector's Edition (Wizards of the Coast 0-7869-1811-X, \$19.95, 1040pp. tp, cover by Mait Stawicki) Repinti (SFBC 1999) omnibus of three novelizations based on the financy 10-playing game: The Crystal Shard (1998), Streams of Silver (1998), and The Halfling 4 Gem (1990). This has new introdution by Terry Brooks. Copyrighted by Wizards of the Coast.

- *Sandison, Alan & Robert Dingley, eds. Histories of the Future: Studies in Fact, Funtaya and Science Fletion (St. Martin & Palgarwe 0-312-23604-2, \$59.95, 2024-viii, lb. Non-fiction antibology of critical essays discussing SF and alternate history, Authors include Harry Harrison, Damien Broderick, Ken MacLood, and Tom Shippey. This appears to be the 2000 UK edition (0-373-77641-0) with a sticker showing the US ISBN.
- * Sandner, David & Jacob Weisman, eds. The Treatury of the Fantastic Romantics in Ce Barty Twentieth Century Literature (North Atlantic/Frog/Tachopn Publications 1-58394-0308, \$2.73.0, 1479/p. tachopn Publications 1-58394-0308, \$2.73.0, 1479/p. tachopn Publicated Dashow) Anthology of 46 stories and poems, by authors ranging from Coleridge, Byron, and Keats through Virginia Woolf and Algermon Blackwood, Foreword by Peter S, Beagle.
- Schroeder, Karl Ventus (SFBC #34452, \$10.98, 477pp, hc, cover by Alan Pollack) Reprint (Tor 2000) SF novel. This is similar to the Tor edition except it lacks a price and has the SFBC number on the back jacket.
- * Segarra, Robert Exterminance Cometh (1Universe.com/Writers Club Press 0-595-09607-7, \$10.51 156pp, tp) Post-holocaust SF novel. In the chaos after a meteor collides with Earth, freedom-minded groups work to build a new society. This is a print-on-demand book, available online at www.iuniverse.com>
- Shatner, William The Law of War (Ace 0-441-00806-2, \$6.99, 274pp, pb, cover by Sean Beavers) Reprint (Putnam 1998) SF novel, sequel to Man O'War.

Shiner, Lewis Glimpses (St. Martin's Griffin 0-312-26743-6, \$14.95, 331pp, tp) Reprint (Doubleday 1990) associational mainstream novel.

Shiner, Lewis Slam (St. Martin's Griffin 0-312-26777-0, \$12.95, 233pp, tp) Reprint (Doubleday 1990) associational mainstream novel.

Shusterman, Neal Downsiders (Simon & Schuster/ Aladdin 0-689-83969-3, \$4.99, 244pp, tp. cover by Greg Hartin) Reprint (Simon & Schuster 1999) youngadult thriller about a lost civilization in the forgotten tunnels under New York City.

- Silverberg, Robert, ed. Science Fiction: 101 (Pocket/ ibooks 0-7434-1294-X, \$14.00, 544pp, tp) Reprint (Wamer 1987 as Robert Silverberg's Worlds of Wonder) anthology of 13 stories with commentary on each by Silverberg, plus a long autobiographical piece. There is a new introduction by Greg Bear.
- * Silvis, Randall On Night's Shore (St. Martin's Minotaur 0-312-26201-9, \$24.95, 338pp, hc) Associational mystery featuring Edgar Allan Poe. A Thomas Dunne book.

Sleator, William Rewind (Penguin/Puffin 0-14-131101-0, \$4.99, 120pp, tp, cover by Cliff Nielsen) Reprint (Dutton 1999) young-adult SF/horror novel.

Slonczewski, Joan Brain Plague (Tor 0-812-57914-3, \$6.99, 384pp, pb, cover by Alan Pollack) Reprint (Tor 2000) SF novel.

* Smedman, Lisa Shadowrun: Tails You Lose (Penguin/Roc 0-451-45818-4, \$5.99, 273pp, pb, cover by Koveck) Novelization, 39th in the series based on the roleplaying game. Copyrighted by FASA.

Spector, Craig To Bury the Dead (Stealth Press 1-58881-010-0, \$24,95, 336pp, hc, cover by Rick Lieder) Reprint (HarperPaperbacks 2000) associational horror novel. Available from Stealth Press, 336 College Ave., Lancaster PA 17603; <www.stealthpress.comps

* Stableford, Brian The Cassandra Complex (Tor 0-312-87773-0, \$23,95, 319pp, hc, cover by Alan Pollack) SF novel set in Stableford's 'Future History'', prequel to Inherit the Earth. In the 21st century,

Stephenson, Neal The Big U (HarperPerennial 0-380-81603-2, \$13.00, 308pp, tp., cover by Elliot Earles) Reprint (Vintage 1984) associational novel, Stephenson's little-seen first, a satire of college life with possible SF elements

Stewart, Sean Galveston (Ace 0-441-00800-3, \$14.95, 455pp, tp, cover by Victor Stabin) Reprint (Ace 2000) near-future fantasy/magical realist novel.

* Sullivan, Stephen D. Legend of the Five Rings: The Phoenix (Wizards of the Coast 0-7869-1798-9, 8-6.99, 275pp, pb, cover by Gerald Brom) Novelization based on the card game, "The Clan War" #4. Copyrighted by Wizards of the Coast

* Tem, Steve Rasnic City Fishing (Silver Salamander Press no ISBN, \$15.00, 340pp, no over by Alan M. Clark). Collection of 38 stories, four original. This is dated 2000 but not seen until now. This is a signed, limited edition of 500. A limited hardcover edition of 300 (34.00) was announced but not seen. Order for Silver Salamander, 4128 Woodland Park Ave N, Seattle WA 9810.

* Thomsen, Brian M. & Martin H. Greenberg, eds. Oceans of Magic (DAW 0-88677-979-0, \$6.99, 309pp, pb, cover by John Howe) Original anthology of 13 fantasy stories involving the sea. Authors include Tanya Huff, Kristine Kathryn Rusch, and John J. Ordover. Introduction by Thomsen.

Thornton, Duncan Kalifax (Coteau Books 1,55050-152-6, 889.6, fidep., pt. cover by Yve Nobel y Coungadult fantasy adventure novel about a voyage through the Northwest Passage, where strange creatures award. Illustrated by Yves Noblet: This is dated 2000 as the second printing of a 1999 book, but no previous edition was listed. Order from Coteau Books, 401-2206 Dewdney Ave, Regina, Sakstachewan Canada S4R 1H3; 306-522-5152; email: -coteau@coteaubooks.com>-cwww.coeaubooks.com>-cw

* Tirpa, G.W. Dark*Matter: In Fluid Silence (Wiz-

ards of the Coast 0-7869-1680-X, \$6.99, 276pp, pb) Novelization, the third based on the dark SF roleplaying game. Copyrighted by Wizards of tthe Coast.

Tolkien, J.R.R. The Fellowship of the Ring (Ballantine Del Rey 0-345-33970-3, \$6.99, 479pp. pb, cover by Ted Nasmith Reissue (Allen & Unwin 1954) fantasy novel, book one of "The Lord of the Rings". This is a "coming soon" movie tie-in edition with the 1965 introduction by Tolkien, and the 1973 introduction by Peter S. Beagle. 101st printing.

Tolkien, J.R.R. The Hobbit (Ballantine Del Rey 0. 345-33968-1, \$6.99, 303pp, pb, cover by Ted Nasmith) Reissue (Allen & Unwin 1937) young-adult fantasy novel, prequel to "The Lord of the Rings". This is a "coming soon" movie tei-in edition; it has Peter S. Beagle's 1973 introduction to "LoR", and the text of the 1982 revised edition. 1090 riprinting.

Tolkien, J.R.R. The Return of the King (Ballantine Del Rey 0-345-33971-38, \$6.99, 507pp, pb, cover by Ted Nasmith) Reissue (Allen & Unwin 1955) fantasy novel, book three of "The Lord of the Rings". This is a "coming soon" movie tie-in edition; it has the 1973 introduction by Peter S. Beagle. 102nd printing.

Tolkien, J.R.R. The Silmarillion (Ballantine Del Rey 0-345-32581-8, \$6.99, 458pp, pb, cover by Michael Dringenberg) Reissue (Allen & Unwin; Houghton Mifflin 1977) fantasy novel. 29th printing.

Tolkien, J.R.R. The Two Towers (Ballantine Del Rey 0-345-33971-1, \$6.99, 415pp, pb, cover by Ted Nasmith) Reissue (Allen & Univni 1954, 1965) fantasy novel, book two of "The Lord of the Rings". This has the 1973 introduction by Peter S. Beagle. This is a "coming soon" movic tie-in edition. 95th printing.

Turtledove, Harry Darkness Descending (Tor 0-812-57510-5, \$7.99, 718pp, pb, cover by Bob Eggleton) Reprint (Tor 2000) fantasy novel, sequel to Into the Darkness.

* Turtledove, Harry Through the Darkness (Tor 0-312-87825-7, \$27.95, 478pp, hc, cover by Bob Eggleton) Fantasy novel, third in the "Darkness" series.

* Webb, Don Endless Honeymoon (St. Martin's Minotaur 0-312-26582-4, \$23.95, 243pp, hc, cover by Mike Gorman Associational mystery novel with dark fantasy/surreal elements. A couple who like to play practical jokes on society's creeps get into trouble when one of their victims is murdered.

Weber, David Ashes of Victory (Baen 0-671-31977-9, \$7.99, 647pp, pb, cover by David Mattingly) Reprint (Baen 2000) military SF novel, ninth in the "Honor Harrington" series.

Weber, David Flag in Exile (Baen 0-671-31980-9, \$10.00, 405pp, hc, cover by Gary Ruddell) Reprint (Baen 1995) SF novel, fifth in the "Honor Harrington" series.

* Weber, David, ed. Changer of Worlds (Baen 0-671-31975-2, \$25.00, 374pp, hc, cover by Carol Heyer) Anthology of four stories, the third anthology set in the "Honor Harrington" universe. Three stories are by Weber, one by Eric Flint.

* Wentworth, K.D. Stars Over Stars (Baen 0-671-31979-5, \$6.99, 378pp, pb, cover by Patrick Turner) SF novel, sequel to Black on Black.

*Westfahl, Gary, ed. Space and Beyond: The Frontier Theme in Setence Fiction (Greenwood Press 0-313-30846-2, \$59.99, 207pp, he). Non-fiction gathering of 20 critical essays on SF literature and film from famous writers and noted critics including Jack. Williamson, David Pringle, and Janeen Webb. There is an index. Order from Greenwood Press, 88 Post Road West, Box 5007, Westport CT 06881; credit card orders: 800-255-805.

Wilson, F Paul Healer (Stealth Press I-5881-008-9, \$24.95, 261pp, hc) Reprint (Doubleday 1976) SF collectionffx-up novel of the LaNague Federation. This has a new preface by Wilson, and adds one loosely related story. Available from Steath Press, 336 College Ave., Lancaster PA 17603; website: <www. stealthpress.com>.

Yarbro, Chelsea Quinn Hotel Transylvania (Stealth Press 1-5881-009-7, \$24-95, 277pp, hc, cover by Miran Kim) Reprint (St. Martin's 1978) vampire novel, first in the "St. Germaine" series.

Yolen, Jane The Dragon's Boy (HarperTrophy 0-06-443756-6, \$4.95, 120pp, pb) Reprint (Harper & Row 1990) young-adult Arthurian fantasy.

Zelazny, Roger The Dream Master (Pocket/ibooks 0-7434-1301-6, \$12.00, 251pp, tp, cover by Lebbeus Woods) Reprint (Ace 1966) SF novel based on a Nebula Award-winning story.

Zettel, Sarah The Quiet Invasion (Warner Aspect 0-446-60941-2, \$6.99, 478pp, pb, cover by Steve Youll) Reprint (Warner Aspect 2000) SF novel of aliens trying to colonize Venus.

7.1						
February 20		Year to Date				
SF Novels	12	SF Novels	38			
Fantasy Novels	16	Fantasy Novels	32			
Horror Novels	4	Horror Novels	12			
Anthologies	5	Anthologies	11			
Collections	5	Collections	21			
Reference	5	Reference	6			
History/Criticism	4	History/Criticism	7			
Media Related	13	Media Related	22			
Young Adult	2	Young Adult	10			
SF	0	SF	1			
Fantasy	1	Fantasy	4			
Horror	1	Horror	5			
Other	0	Other	0			
Omnibus	5	Omnibus	13			
Art/Humor	0	Art/Humor	0			
Miscellaneous	7	Miscellaneous	10			
Total New:	78	Total New:	182			
Reprints &		Reprints &				
Reissues:	84	Reissues	149			
Total:	162	Total:	331			

Distillations by Mark R. Kelly Continued from page 17

sues of genetic engineering are disregarded.
Robert Thustron, who wrote several substantial stories and novels back in the "70s, is back with "Slipshod, at the Edge of the Universe", is netaphysical stop, and the Edge of the Universe, is netaphysical literal edge of the universe. To understand what passing beyond the edge might mean, Thurston has the story narrated by a non-corporeal alien, captured from its planet by the humans, who now resides in the ship computers, its perspective helps the humans clarify corporates. Its perspective helps the humans clarify cross over, Michael Bildhoy's "He Chimmonino" is a two-page vignette (shorter than several of Harlan Ellison's chapters) about a woman who acquires a semi-intelligent companion and nutrures it through its entre life. As decidated and attention as a bies is, hough, Bishop slyly indicates that she would not do it again, not the same way. Esther Ph. Flesser's "Warts and All" is humorous fantasy about a princess apparently bewitched on the eve of her wedding; she opens her mouth and frogs come spouting out. Her father the Chapter of the event of the second of the even of the wedding; she opens her mouth and frogs come spouting out. Her father the Chapter of the event of the second of the event of the even of the event of the event of the event of the event of the even of the event of the event of the event of the event of the even of the event of the eve

tains lots of good one-liners.

Staying with fantasy, the first issue of new magazine Black Gare, published and celled by John O'Neill and David A. Truesdale, debuted at last year's World Fantasy Convention, though this first issue is dated Spring 2001. It contains a long except from Michael Moorcock's new Eliric novel The Dreamthiel's Daughter, a classic reprint by Karl Edward Wagner ("The Dark Muse"), numerous reviews and departments (including a couple comic strips), and three orisinal stories.

The first is an elegant Chinese fantasy by Richard Parks, "Golden Bell, Seven, and the Marquis of Zeng". Seven, the 10th child of a large family, is on an errand

Distillations by Mark R. Kelly

in the city when he sees, and falls instantly in love with, a beautiful girl riding in a procession. Unfortunately, he learns, she is a concubine intended to accompany the Marquis Yi to the underworld when he dies, an event expected within the year. Obsessed, Seven sets off on a quest to save the girl Jia Jin. He hears from stone statue spirit guardians about an ancient woman Golden Bell, and learns from her the secret of yielding his heart and his soul for love, and learns the tricks to take back to the Marquis's palace and bargain for Jia Jin's freedom. Though the story has a by-the-numbers quest structure, it has moments of charm and depth, as when Seven perceives Golden Bell's true beauty, and subsequently as he learns the difference between knowing someone and falling in love with an impression.

Charles de Lint's "Wingless Angels" is a tale set in his familiat town of Newford, where a man finds a film eanister laying in the street and decides to have it developed. When the photos show weird, slinking monsters attacking people, and have date stamps that extend into the future, he sets off with friend (not girl-friend). Christina to find one of the human victims before he's stratecked. The theological aspeculation behind the angels' attacks has a glib X-Filter feel to it, but the author thoughtfully creates characters who are ready

to apply the lesson they provide.

Jeffrey Ford's "Exo-Skeleton Town" is a ribald, scatological tale that's just as well considered SF as fantasy. It's set on a dark planet ("where the sun never shines") populated by a variety of alien bugs whose medium of exchange is their own excrement in the form of dung balls. Humans have arrived in force, having learned 1) of the bugs' passionate interest in old black & white movies; and 2) of the dung balls' fantastic aphrodisiac powers. But wait, there's more: obliged to wear bulky exo-skeletons to survive on the planet, humans have discovered an additional trade angle by refining these suits into skin-tight body masks in the form of famous old actors. Unfortunately the bugs are fickle. The narrator has come to the planet in the guise of Joseph Cotten, only to discover that the bugs don't care about Joseph Cotten, at least not any more. Searching for another means of income, he learns about a rare film, The Rain Does Things Like That, which the bugs want, but which the owner, who starred in it, won't sell. So he engages in a ruse to meet its reclusive owner and liberate the one remaining copy of the film.

Dramatizing this overly complicated premise provides lost of weakly fun, before the story turns markedly somber as Cotten's ploy turns into a passionate, frustrated affair straight out of a '805 black' & white melodrama. It's as if Ford started out merely having straight and the straight of the straight of the straight story he could led! There are some thematic ironize that knit together the story's various parts, like the exosuits that gain access through the crotch yet don't actually allow for sex. Despite the story's Frankenstein parchework, quality, or maybe because of it, it's defi-

The February issue of Realms of Fantasy includes M. Shaye Bells: "Breaking Spells", a sensitive tale about three teenaged kids suffering the humilation of a cheating father. When their dad doesn't come home at might, the street of the stree

Tanith Lee's "The Man Who Stole the Moon" is subtitled "A Story of the Flat Eath" and concerns Jaqir, an accomplished thie jailed by the king's guard. Bagaining for his life, Jaqir accepts the king's deal for his freedom if he can steal the Moon out of the sky, Given a year for the task, Jaqir ponders at length before stumbling on clues that lead him to Underearth demons, a magician named Pazzik, a dwarf named Yulba, a demon named Azhram, and so on. As in Kichard Pazkr's story in Black Gate, this quest becomes tedious, but is allowized by passages that are charming and clewer. As a fantasy story this one carefully navigates between the pitfalls of plassibly describing the ruse Jaqit comes up with for "stealing" the Moon, and making it seem too easy. But the best parts of the story are the dialogue, especially Jaqir's werbal partying with the king to stabilish his reputation and cleving with the king to stabilish his reputation and cleving the story are the dialogue.

James Van Pelt's "Night Sweats" is about Japanese amateur astronomer, Meadoe Omura, who fulfills her dream of owning a house, but is bothered by dreams and night sweats on her first night there. She discovers behind old wallpaper in a bedroom a collage of old magazine covers and photos from the 1940s, all arranged in a pattern surrounding a picture of Tokyo Rose, whom Meadoe resembles. The images dovetail with her memories of the stories her father told about surviving Hiroshima. Meanwhile Meadoe is seeing a therapist about why she is still a virgin at age 32, and Meadoe confides in Joan her suspicions that her new house is haunted, perhaps by a 16-year-old boy Nathaniel who, she's discovered researching the house's history, died there on the same day in 1945 as the blast in Hiroshima

The story proceeds gradually by stages, as an effective ghost story should, ratchering up the tension and suspicion as Meadoe's clues and experiences merge into a collage that surrounds a central truth. There are a few words in the story to rationalize it as SF. if you squint, but in effect it's a true ghost story, and the appeal of ghost stories, it seems to me after reading this one, is their suggestion that he' stories' of individual lives, to addition satisfactority resolved examined and made complete.

The cover story on the February Asimov's is "Ice and Mirrors" by Larry Niven and Brenda Cooper. Kimber is a student of the Institute for Planetary Ecological Surveys who's won an assignment with aliens called Thray who want to terraform a planet called Thrine. She and fellow student Eric, her assistant, travel to Thrine via the Shift Trick (an FTL mechanism the aliens won't given humans), meet with a Thray repre sentative, and begin their survey. Both quickly find evidence that something is amiss: Kimber finds artifacts of a large winged race inside caves, and Eric finds records that the Thray were at the planet only 1000 years ago - before the planet froze. Could the Thray have engineered this ice age, killing off the native race, and now be hoping the gullible humans will rubberstamp their genocide and theft?

The story is adequate adventure with some good action sequences and some amusing surprises. There's also some high-techy speculation into how one would go about freezing or unfreezing an entire planet; this is where the "mirrors" of the title come in, Still, the story's central concert is pretty thin. It would have been more interesting if there had been some more complex or even legitimate explanation for the obvious

Suspicions. Amstoris "Lifeline" in a new story about. Discussion Amstoris "Lifeline" in a new story about. Discussion amendment and cast on cost. She's view-level and post in Lifeline, a planet occupied by reptilian aliense called Arch, bon arrived centuries ago and then let their stanships decay and their culture regress. Arch makes impregnate the females but then the males carry the brood in a pouch and provide them with milk. Lydin agathers this in passing before she is all but kidnapped by members of an Arch Male Liberation Front and driven off into the nountains. There she learns a great Arch homeworld and what prompted the Arch to migrate to this one.

Eventually, Lydia understands how these concerns apply to herself: her resident AI (as described in previous stories) is interested in her specifically doesnes she's the type of person who typically doesn't fit in, who one would expect would be bred away because they don't reproduce often. Maybe the answer to that

would also explain the existence of revolutions, and of religion. These philosophical ruminations are fascinating, but they come at the expense of the very long and tedious backstory about the Atch.

James Sallis's "Day's Heat" brings a man and his sister, who haven't seen each other in 14 years, to a hospital room where another man lays dying. Flashbacks and memories describe Lawrence and Lesley's painful relationship with their brother Jamie, dubbed the Frog Prince, who though comatose held psychic control over them; the three were linked, in a way enforced by their father. Now Lesley and Lawrence learn to get along together as adults, as Lesley stays over with Lawrence and his partner Dan at their house in the desert southwest, waiting for the end. The story is subtle and indirect and literary; Sallis takes a classic SF idea, the monster child who controls others' lives, and turns it inside out, showing what it means to the people affected, showing how it plays out not as a horror story but as a contortion of the real world.

Daniel Abraham is a new writer who had a notable story last year with "Chimen 8" in Ellen Datlow's anthology Vanishing Acts. His new story "Exclusion" takes a notion from current Internet chair orons, which let you block, or exclude, other participants who annoy or bother you; in effect, you can delete their existence from your chair room experience. In Abraham's story this idea is extended to three-dimensional reality, and in the best SFaal extrapolative fashion. Abraham explores what this would mean. Broken off Abraham captores what this would mean. Broken off the paint is considered to the paint is the paint in the paint in the paint is the paint in the paint is the paint in the paint in the paint in the paint is the paint in the pain

Abraham dramatizes the implications of this idea through a man annea Elisti who appeals to his brother through a man annea Elisti who appeals to his brother Cristof for help in contacting ex-girlfriend Tania, who has ended their affairly selding Elistic tout, leaving him no way of contacting her directly. Cristof reluctantly agrees, and soon prepts to Elist that she'll make up only if Elisti makes peace with every single person he's excluded in his entire life. Elist agrees, and one by one, he contacts those people, beginning with a girl in the second grade who accused tim of setaling her pen.

Abraham has a surprise or two in store, while by the way suggesting how this notion would affect the study of history; what happens in a holocaust if one population can simply exclude the other? It's a thoughtful, inventive treatment of an original idea, and

marks Abraham as a writer to watch. Tom Purdom's "Romance with Phobic Variations" is a new chapter in the life of interplanetary Casanova Joseph Louis Baske, who has left Mercury and settled on the Martian moon Phobos, where he's caught up with a new girlfriend, Nento, who's being pressured by loan sharks. Another friend comes up with evidence that Nento is a composite of all 41 women whom Joe has been in love with over the last 32 years; that is, Joe's being set up. The details of how Joe extricates himself from this scheme are not inconsequential they involve muscle-bound goons and a near-zero-G struggle on the surface of Phobos to reach an escape vehicle - but they're less interesting than the general principles of life in this bountiful future that Purdom describes. Joe thinks of himself as emotionally sophisticated; he pursues love knowing it won't last, but knowing the emotion is real, and thinking of each of his attractions as musical responses. Purdom's analyand explicit, if not quite so much as in last year's novelette "Sergeant Mother Glory"

Bruce Sterling's "User-Centric" (first published in a rade journal, Dezingfax, in December 1999) is a piece that seems at first merely elever but which is ultimately quite insightful in the way it deconstructs its theme. It begins as a Dilbert-esque parody of corporate engineering-think, cast as a series of e-mail memos between a team coordinator and his team on the subject of a new product design. The subject of an even product design. The subject of an even product design. The subject of an expression of the subject of an above the subject of an above product design. The subject of a more product design. The subject of a more product product of the subject of an expression of the subject of a more product product of the subject of a more product product products of the subject of the subj

needs and motivations. That the team includes not only an engineer, a programmer, and graphic designer but also a legal expert and a social anthropologist is just the first level of Sterling's parody.

The email exchange in which these team members create their hypothetical customers. Abbert and Zelda, is revealing for its insight into corporate-think, but what's exceptional about this story is the last couple pages, in which Sterling dares to imagine a real Albert and Zelda who more or less correspond to the imagined ones but whose lives are far stranger, even more perverse, than the imagined idea. The "real" Abbert be really a real perverse, that the imagined idea. The "real" Abbert be be "elvo", even worries about whether he's a fully realized human being. Not only is real life not as simple or neat as corporate simulations, Sterling suggests, but it doesn't necessarily lead to happy endings either.

The lead story in the February Interzone is Richard Calder's "The Nephilim", the latest in a series of stories set in a far future in which humans vie for domination of the Earth with an emergent race of creatures derived from human legend and myth. This story is set ahead of the others ("Lord Soho", "Incunabula", and "The Lady of the Camelias", all published in Interzone last year) and is more familiar in structure, following a man, one of several generations of Richard Pikes, as he travels to his brother Reginald's country estate where he intends to turn over custody of his mentally troubled grandson, also named Richard. Along the way he encounters the ghost of a girl both he and Reginald were in love with decades ago, who insists that the grandson is in danger from Reginald, who means to regain the title "Lord Soho" for him-

The adult Richard and his brother Reginald engage in spirited debate about the fate of humanity against the insurgence from the Netherworld. Richard believes that mankind will achieve transcendere into an Ideal world of art, masis, and poetry, leaving the Nephulim for Grigorian of the property leaving the Nephulim for "giants" of fallen angels, as in "three were giants in the Earth"), while Reginald believes only in pleasure vs. pain, and devotes himself to the former. Calder's prose is at times exonic and overripe, and his themes compelling, but unfortunately his story in the telling is tendentious and a chore to read, a glue of the line of the property of the control of

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"Department of Immunity." With the economy rapidly collapsing, a stock trader named Kelly Graytor makes plans to escape his home on Mercury together with his virtual wife Danis and their children Aubrey and Sint. Meanwhile Roger Sherman, an Army Captain in charge of a weather station on Triton, realizes that Amés is preparing a war of conquest against the outer system, and finds himself eventually drafted into the role of commanding officer in what proves to be a spectacularly brutal systemwide war - even though in the end it partly comes down to some wellhandled if pulpish setpieces involving hand-to-hand combat in outer space and spectacular exploding spaceships. Along the way, Graytor's wife faces the worst kind of horror imaginable for a virtual persona, reprogramming, while his daughter Aubrev allies herself with Sherman's son Leo, a spunky rat-lady named Jill, and various other rebels and outcasts who come to serve various heroic roles in the unfolding war.

But this plot, even though it purports to recount a historical episode of immense importance, is in large measure only a template on which to hang Daniel's glittering ernaments: were drup learning everything from the details of a sophisticated music composition program to the quality of life in a vibrant artificial city; on Mercury to the geology of Thorton what of John Houseman, which most of the Cloudships seem to have. We are introduced to the complexities of the universal nano substance called the "girst" and

Stephen Baxter's "Lost Continent" also keys off a philosophical notion, the solipsist icle that we can't know what's real and what might have been conjured into existence mes escords ago. John mees oft classmate Dorothill at a cafe in Tangter, where the latter miss in 1962; that no one has been able to explain. This leads to the larger Lost Continent theory, the idea that a continent like d'Attantis dispopeand because aliens made it disappear, deleting records and memories of were rationalized as leeends.

were trainstance, as legement of clever SF tales Bauter builds his premise into the strent test of the story itself, letting the reader perceive what the characters don't; here Bauter provides a discussion about how English speaking settlers appeared on various coasts of Americas, just air tiley had colonized there from some comtant of the strength of the strength of the strength of the well-strength of the strength of the strength of the parison to stories by Robert Reed and Carel Ernshwiller reviewed above, in the way fively understate or overstate their premises. Emshwiller leaves her premise to the reader's suppositions. Reed hints a this, and Bauter underscores his in a final paragraph that friends of the strength of the strength of the friends of the filter than the strength of the friends of the filter than the strength of the friends of the filter than the friends of the filter friends and the friends frie

"Surfes" by Ruaridh Pringle (no relation to editor Duvid Pringle) as first story by a new author in which an ordinary bloke finds himself smoking a cigarette that lasts 40 minustles, regugitating pieces of a cheese and pickle sandwich, and stuffing eggs from his refrigerator into the hind end of a live chicken. Clearly physical laws have gone wacky, and soon a "Moebius good" appears to advise John of the situation and holp him survive this ripple in space that is affecting planet Earth. The character interplay is spirited, but the premise suffers a lack of constraint: when anything is possible and indeed probable, nothing matters very possible and indeed probable, nothing matters very

Alexander Glass's "The Eaters" describes a group of businessmen arriving at an exclusive resturant called Table of the Gods, where diners feast from a table consisting of a naked woman arrayed with food. Brandon, the last to arrive, doesn't quite understand the point, and he chast with a blind man in the lobyly who explains the idea of sin-eaters. Brandon feels uncomfortable because he and others are absorbing the sins of the woman. Glass extends this notion in a counter wars. But the story's endine is too film with no

to details of the instantaneous communication transfer technology called the "Merced Effect." The first sign of structural wobbliness appears early in the novel - indeed, before the novel even actually begins - when Daniel presents us with a prologue of no fewer than 60 pages, consisting of at times almost impenetrable "historical fragments" that introduce many of the major character groups in the year prior to the war (sometimes we have to wait for hundreds of pages to figure out what's really going on here, however). Daniel has so much material to fit in that he can't begin to work backstory and exposition into the narrative, so the story is regularly interrupted by excerpts from memoirs, histories, and other documents that begin to piece together for us how this bizarre solar system came about. These interpolations are often fascinating in their own right, but they don't make for a seamless narrative, and seem at times to be establishing a background for an even larger-scale epic than this one (a suspicion which is furthered by the novel's concluding, sequel-baiting dialogue). We've known for some time that Daniel can write very well, and with Metaplanetary he shows us also that he can think broadly and invent richly. What he has yet to show us, though, is a long, coherent, human narrative that can hang together without the aid of convoluted cables and narrative grist.

Brian Stableford may not be the first author you'd think of to construct an elaborate, millennia-long multivolume future history along the lines of Heinlein or Blish, but his most recent series of novels – Inherit the Earth, Architects of Emortality, and The

explanation for why Brandon should suddenly believe. Stephen Dedman's "Ravens" follows two cops on high-tech suicide duty. They're from Forecasting and Prevention, and they inform a woman that her daughter has a 46% probability of attempting suicide in the next 3 weeks; another woman that her daughter has a 57% chance of overdosing. The premise is that extensive government and corporate monitoring of spending habits, passage through security checkpoints, etc., enable authorities to predict patterns of behavior. This might seem like a good thing, to be able to save lives a silver lining to decreasing privacy - but Dedman's slant is on this technology as suspect and intrusive, and the dramatic revelation is that the people who would become such "ravens" aren't selfless or noble but are damaged goods themselves. The idea's interesting, but the treatment is too negatively one-sided.

Recommended stories this month: Daniel Abraham, "Exclusion" (Asimov's 2/01) Stephen Baxter, "Lost Continent" (Interzone 2/01) Paul Di Filippo, "The Magazine Chums Versus the Baron of Numedia" (F&SF 2/01) Harlan Ellison, "From A to Z, in the Sarsaparilla

dan Ellison, "From A to Z, in the Sarsaparilla Alphabet" (F&F 2/01) Harlan Ellison, "Incognita, Inc." (Hemispheres 1/01)

Jeffrey Ford, "Exo-Skeleton Town"
(Black Gate Spring/01)
James Sallis, "Day's Heat" (Asimov's 2/01)
Lucius Shepard, "Eternity and Afterward"
(F&SF 3/01)

Bruce Sterling, "User-Centric" (Asimov's 2/01)
Michael Thomas, "Queen of Thieves" (F&SF 2/01)
James Van Pelt, "Night Sweats"
(Realms of Fantasy 2/01)

-Mark R. Kelly

Semi-professional magazines, ficino famines, original collections, original authologies, plus new stories in outside sources, should be sent to Mark R. Kelly, 17959 Tribume Place, Granada Hills CA, 07344 for review A second copy should go to Locus for listing and cataloging in the "Magazines Received" or "Books Received" sections (where address and price will be mentioned) and in our yearly library index. Comments and suggestions may be sent to markrielly @locusmac.com

Fountains of Youth - have set out to do exactly that, using as a rough template the future history he concocted with David Langford in the nonfiction coffee-table book The Third Millennium back in 1985. Unlike Heinlein or Blish, however, Stableford takes as the centerpiece of this future history not space exploration or technological development, but increased lifespans. The best of these novels, last year's The Fountains of Youth, traced the life of one of Stableford's "e-mortals" (his term for humans who, while subject to accidental death, otherwise have indefinite life spans) from the 26th to the 31st centuries, and offered a strangely rich and compelling vi-sion of a centuries-long fin de siecle culture; his newest, The Cassandra Complex, based in part on a story originally published in 1989, returns to the near term future, and is set in the 21st century just before the biotech wars which had decimated the Earth's population by the time of Inherit the Earth (set in the 22nd century). As with that novel, Stableford chooses a narrative form that is far removed from the leisurely fictional biography of The Fountains of Youth, turning instead to a kind of ecological-thriller mode that nevertheless segues into a series of homiletic discussions about the short-sightedness of policymakers and the inevitability of catastrophe; at times he (or his characters) begin to sound like the late Wells, who, long after he had abandoned SF, was still tolling death-knells for what he viewed as a careening, increasingly irrational society. The title is our first clue: one character defines the Cassandra Complex early on as "the sense of powerlessness and world-weari ness that comes from knowing that terrible things are

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going to happen without anyone being able to pre-

The novel begins with the crisp efficiency and fast action of a good espionage thriller. Lisa Friemann, a sixty-year-old police forensic scientist, is inexplicably assaulted in her home by masked intruders convinced that she harbors valuable research secrets, apparently relating to her longstanding relationship with a reclusive but brilliant genetic researcher named Morgan Miller. She soon discovers that she was not the only target: a decades-old ongoing experiment in population dynamics called Mouseworld has been firebombed, leaving some half-million mice dead and a geneticist wounded, and Morgan Miller himself appears to have been abducted. Evidence suggests that the attacks were an inside job, but Lisa's supervisor Judith Kenna - who regards Lisa as more than a bit superannuated - tries to keep her involvement in the actual investigation to a minimum. In good policeprocedural fashion, this has the effect of making the investigation a personal matter for Lisa, and with an FBI agent assigned to the case, she learns that Miller had been in contact with two rather secretive organizations involved in life-extension research, called the Ahasuerus Foundation and the Institute of Algeny. But after an inconclusive visit to the Ahasuerus Foundation, she is again attacked, and rescued by a shadowy figure calling himself Leland, who has also captured her attackers. Leland has also been investigating Miller's disappearance, on behalf of the syndicate of megacorporations (called the Cabal) that notso-secretly control the economy.

sonably be excused for concluding that the great secret which Miller may or may not harbor is essentially a maguffin, to be unveiled with the flourish at the end of a series of chases, pursuits, and abductions. But Stableford makes it clear that he isn't Robert Ludlum, and that the goal of this novel is less to reveal the surprising solution to a mystery than to set up the ideological and political environment that will eventually lead us to the other novels in the series. This involves not only secret research into life-extension (which turns out to be one of the reasons the rats got barbecued), but also a collection of colorful special interest groups that includes not only the Cabal and ecological terrorist groups, but an assortment of "radfems" (which includes a pretty intimidating subgroup calling themselves Real Women), who are especially concerned about a flaw in the immortality process that could effectively render women mindless. There is, in the end, a good deal at stake for the characters in the novel, and the unveiling of the main culprit is satisfactorily unexpected, but along the way we have to sit still for a lot of conversations, both in the main narrative and in a series of flashbacks called "interludes," about the implications of these discoveries and the ethical dilemmas imposed by introducing the notion of indefinite life extension into an already overcrowded world. In the end, The Cassandra Complex, like a good deal of Stableford's work, is part thriller and part bully pulpit, and as a novel it gains considerably in resor if one is familiar with other works in the series.

By now, halfway through the novel, we might rea-

Stableford, whose training as a sociologist is often made evident in his work by an occasional tendency toward earnest didacticism, would seem to be about as far removed from Terry Bisson's absurdist sensibility as you could imagine, but there is also a mordantly whimsical side to Stableford which we rarely see outside his short fiction, and it's unfortunate that one of the more delightful examples of this appeared last year in such a tiny edition from such a

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version of the protagonist in Tanith Lee's White as Snow, she is the child of a queenly mother and a bru tal warchief father, in what would later become what

tiny press (Sarob, in Wales) that it made almost no one's radar screen. But Year Zero, set during the millennial year 2000, is worth noting if only because of its spirited send-up of millennial anxieties and its kitchen-sink cataloging of British and American pop culture kipple, which the protagonist repeatedly refers to as "projections of the human yearning for moral order." Within the first few chapters, we're inundated with shotgun references to Elvis, Touched By An Angel, Jerry Springer, Charles Manson, Patsy Cline, Marie Claire, Nixon, Wil Smith and Tommy Lee Jones of Men in Black, UFO abductions, fallen angels, Goldfinger, escaped demons, Satan, and the spectre of Death itself. Before long, the parade of lowbrow icons begins to give way to more middlebrow genre figures such as Thomas the Rhymer, the Queen of the Fays, Torquemada (here turned into an S/M queen named Torquemadam), Edward Hyde, and a version of Lovecraft's Nathaniel Wingate Peaslee from "The Shadow Out of Time". The sheer exuberance of this overpacked little narrative is enough to carry us through its comic-book plot.

Such as it is, the plot involves what we in the States would call a young welfare mother named Molly, who meets Elvis in the local Sainsbury's supermarket, learning that he faked his death in order to join an experiment involving treatments for immortality. She begins to date him, but is soon put off by his progressive state of decay (it seems the immortality treatments also render his various parasites and bacteria immortal) and moves on to an encounter with a fallen angel, who also seems a bit less divine each time she meets him. Not long after, she is abducted by a UFO, and then harassed by men in black upon her return. And not long after that, she learns that her entire apartment complex has been taken over by exiled demons, who want her to move out so they can have the building to themselves. But her eschatological spiral has still only begun. She is threatened by Satan himself. She finds it necessary to cross over into Faerie in order to rescue her daughter. She watches England gradually taken over by a flu-like illness that turns the population into zombies. She learns that at the beginning of the real millennium, at the end of 2000, the Rapture will indeed take place, but only 37 people will actually make it into heaven. She becomes involved with Lovecraftian octopuses from the dawn of time. And through it all, she worries that she never upgraded to CDs when she should have. There's not much point in trying to explain the narrative in much more detail than this, and it's unfortunate that, especially given its premillennial setting, Year Zero may never be much more than a lark and a collector's piece, but watching the normally staid Stableford shift, however briefly, into a kind of Monty Python mode makes it worth seeking out.

SHORT TAKE:

Every now and then, an SF writer will decide to offer a nonfiction exposition of some of the key futuristic concepts of the SF of his or her generation, as though to suggest that some ideas are just too snazzy to leave lying around in geekland. This tradition is nearly as old as the genre itself, especially if counts such things as Gernsback's 1911 Ralph 124C 41+, a book which only the most mean-spirited readers would regard as a serious attempt at fiction. Campbell followed Gernsback's tradition of linking nonfictional editorial speculations in magazines primarily devoted to fiction, and Clarke and Asimov eventually emerged as the giants of this sort of speculative pop science, able to draw readers from well beyond the ranks of SF, escaping the ghetto not on the basis of fiction, but of science. The tradition continues today - both Paul Levinson and Brian Stableford have contributed to it - and the newest entry is Damien Broderick's The Spike: How Our Lives are Being Transformed by Rapidly Advancing Technologies, which, like most such futurist studies by SF writers, takes a clear aim at its target audience and hits it solidly in the knee. Broderick, who has written sophisticated literary scholarship as well as fiction, here chooses to adopt a tone that will likely seem demeaning and patronizing to readers of his SF or his criticism, implying instead a recalcitrant readership that needs to be prodded by tabloid rhetoric, with its assertive headlines ("Everything you think you know about the future is wrong"), slavish deference to the authority of institutions and titles Cynthia Kenyon, Herbert Boyer Distinguished Professor of Biochemistry and Biophysics at the University of California, San Francisco, has reported that

.") and hyperbolic gee-whiz promises ("Growing diamonds on trees"). Unlike some earlier SF nonfiction works, which basically argued (a) the future is coming, so you'd better prepare, and (b) you should read SF to help you prepare, Broderick argues (a) the future is coming pretty soon, and (b) you have no idea what that means, and probably couldn't

handle it if you did The essential arguments of Broderick's book are hardly likely to be startling to many readers of contemporary SF, and by themselves might not even warrant a discussion of the book in this column: sometime in the next 30 to 50 years, he asserts, the rate of development in several converging technologies (nanotech, AI, life extension, virtuality) will result in an exponential curve, or spike, in a hypothetical graph measuring the rapidity of technological change. "Singularity" is the term preferred by Vernor Vinge, who along with Hans Moravec is one of the central thinkers represented in the book (as are other familiar names in speculation, such as Ray Kurzweil, Eric Drexler, Gregory Benford, and even Robert Theobald, the 1960s futurist whose work had been pretty much eclipsed by the '90s). What is also of interest, however, is the manner in which an SF writer and scholar addresses the matter of SF - and SF itself - in a context isolated from the fiction. Vinge, for example, is introduced to us not as a prominent novelist, but as "a mathematician in the Department of Mathematical Sciences, San Diego State University" (what other department would he be in?), and it isn't until several pages later that we begin to get a clue that he's also written fiction. Benford is introduced the same way, while Gibson and Sterling are described only as "postcyberpunk writers" and Greg Egan as the author of "thought-experiment" novels. SF, which permeates the book in so many fundamental ways, seems at times almost an embarrassment to Broderick, yet we keep hearing it pounding from inside the closet door. Perhaps Broderick feels that he would lose the attention or respect of his audience were he to acknowledge that most of the shocking ideas he presents are common themes these days; after all, this is the same readership that he fears is so Luddite that he has to defend technology on the most patronizingly simplistic grounds ("But dentistry is a technology, guided by science. Would you wish your teeth to rot?"). If the readership is this unsophisticated and timid, the obvious question is why Broderick thinks they would pick up a book like this in the first place. The answer is, they probably won't, and the very audience most likely to appreciate the book (which does offer a lucid outline of cuttingedge research in several areas) is the one he most often ignores and marginalizes - the readers who already know something about nanotech and AI, and who are perfectly aware that SF is out there.

-Gary K. Wolfe

we know as Spain. Her mother's death provokes a crisis which causes Ragny to flee toward the dubious shelter of Paris under the rule of Charles the Bald. Desperate times require desperate measures, and fortunately Ragny is up to the challenge. Raised as a bold tomboy during happier years in her parents' relationship, she has the physical strength and determination to pass as an adolescent male warrior, along with the strange benefits of her mother's dying blessing (at once devoutly Christian and rooted far deeper in the past).

A hack writer might turn such material into the tale of an amazon warrior maiden/ancestral Joan of Arc, slashing her way into legend with brazen glee while gods or saints watch scandalized. Holland, an experienced historical writer who has made some previous forays into fantasy, has other things in mind, and the skills to achieve them. When Ragny adopts her masculine persona as Roderick, she must adjust not only her behavior but her essential personality. Weapons have uses beyond the survival skills of hunting and self-defense, and she begins to find a dangerous appeal in acts which originally appalled her. During battles, she is filled by "that hot, holy rage ... growing in her, higger and stronger with each blow, each sourt of another man's blood," while in later moments of reflection, she fears that the true Ragny is "sinking into the dark beneath, disappearing into nothing. When the fellow warrior she is coming to love lies wounded after one fierce encounter with the enemy she would like to "fling herself down beside him and weep," but that alien persona inside her refuses to countenance such behavior and stands itching for new violence. Like some self-aware Jekyll and Hyde, she is at war with herself

is at war with nerset.

The outer world also exerts its influence on her still growing mind, as the polyglot mix of Christian souls in old Paris introduces her into a wider culture, with forms of worship different from her own and wonders that sometimes buffle this princess who is essentially an uneducated hick. It takes an Irish scholar-priest to show her the true magic of the written word: its ability to defeat time. And those clusive supernatural elements passed along in her mother's blessing also leave.

RagmyRoderick both perplexed and actively curious. When events come to a head in a taut climax followed by a statisfying epilogue, it proves to be sometising more than a trimiph of fairsylate over fact. While it will be the statistic control of the statistic control of the statistic control of the short early is, Holland derftly exposes her "magel" protector as a form of holiness that can stretch back into deepest antiquity and forward into the glory days of European Christianity without undergoing any real European Christianity without undergoing any real that far more unweighty things through his the and the may be the most fascinating magic of all.

Like the Holland book, and the Blom with which 'I'l close, Robert Holdstock's Celtika moves through lands fractured by civil war and invading foreigners, with the days of greatness behind them. Late in the narrative, a battle in the famed Greek pass Thermopolae has almost monumentally disastrous results for one side. As the narrator (esercibes is 10 nog a fermath,

I have heard that their corpses were left in the pass for a hundred years, so compacted with me had the weight of the dead that men rode over each other them thinking they were on the path itself, eventually the sea herself, Ocean, pitying, compassionate Ocean, rose and cut away the hills and dragged those stones and the bones into her dark waters.

Who could both witness such an event and report on consequences centuries later? None other than a reworked version of that familiar figure Merlin.

reworked version of that familiar figure Merlin.

For his new series "The Merlin Codex", Holdstock
transforms the elderly wizard of Arthurian lore (a legend which plays a part in many of his earlier works)

into a paradoxical mixture of age and youth - several millennia old, but retaining both the body and some of the mental traits of a much younger man, thanks to a miserly rationing of his own magics. Celtika encompasses a far wider scale in "earthly" space and time than the series which traced Mythago Wood back to otherworldly forests where awestruck contemporary people encounter the ghosts of dead gods and heroes of ever more ancient eras. Though the new book has its own misty Land of Heroes, plus an evident precursor of King Arthur, it does not skim over the details of the protagonists' rough physical journey from the wilds of far northern Finland to the dry plains and stony mountains of Greece. Merlin also gives us glimpses of his past, from a life which began in what appears to be the Stone Age, passed through the Greeks' great age of mythic exploits, and (700 years later) brings him to a frozen lake in Finland for a peculiar ceremony,

This tale has no patience with romanticized magics. As a local matter-of-factly tells Merlin, the newcomer to the lake, "The place stinks of potions, spells and shit. You'd be wise to keep your wis about you. Though somehow, believe you willi." Inideed he does, for Merlin has some complicated business to conduct —nothing less than the resurrection of Jason, who once quested on the Argo along with a company of heroes which included a pseudonymous version of our nar-

— nouning tess titain the resurrection of Jason, with one quested on the Argo along with a company of heroes which included a pseudonymous version of our narrator himself. The impetus for this new feat of magic is Metiln's belated discovery that Jason's scorned wife, the sorceress Medea, did not murder their sons and follow them into death but had some more formidable (if less classically tragic) tricks un her sleven.

Once returned to life from a state something like our own car's opinistically frozen corpess, Jason urown car's opinistically frozen corpess, Jason works with Merlin to assemble a multi-national group of voyagers to man the revamped Aryo and head out to find the now-grown boys. Despite that detour into a larger army of vestern Europeans heading to Greece to reclaim supposed treasures stolen from their ancestor of the state of the

Thanks to Merlin's time-delying magic (a power which Medea clearly shares), the perspectives in Cellika keeps switching between the questern' journey through wild lands, various personal mediations on a number of ruined families and lives, the more Buropean army, and back to an individual's deep brooding as Merlin tries to make sense of his unnaturally extended life. Holdstock deads with all this complicated material with his usual vivid, down-to-Earth proces, and ability to get to the living meat of ancient.

For me, the whole thing almost works. When the characters are at heir most human and universally recognizable, the dispartities between Greeks and Celts, ancient and more ancient, tend to fall away. But the portrayal of Medea as both the great friend of Medrii's long-lost early life and the time-travelling bane of Jason's existence strained my creditity to near breaking point. Like some archetypal figure in one of Martha Graham's lessen blalles, the seems to be a creature of Graham's lessen to be a creature of the contraction of the contra

composed of gestures and other people's reactions, not awoman in her own right, and that raised my (possibly oversensitive) hackles. Still, anyone who can accept a book where Merlin, Jason, Medea, and a bunch of Iron Age warriors occupy the same spacetime without belonging to a Moorocokian Multiverse and the most offeat for the most offer and the most offeat for most offeat forgrain to a misagined past.

Inca, a first novel by Susanne Alfes Blom, offers alternate history with just a touch of magic, as the explores what might have happened if the Incan Empire had been somewhat better prepared for the orslaught of the Spanish Conquistadors. Once again, squabbling nobles and a relatively weak empror make a kingdom mpe for the plucking, and the linea' goldridin realm extending far down the western coast of this realm extending far down the western coast of nearble target for the 16th century's equivalent of 16rocious Nordic warriors: the band led by Pizarro.

The point of view moves back and forth between the princely commander whom history knows as Atahualpa (translated here as "Exemplary Fortune" and Hummingbird, a young man from a lesser, affiliated tribe - based on a genuine figure whom the Spaniards took to be their servant during their first exploration of the great realm. The real Atabuaha became the last Inca emperor, finally killed by the invaders. but this alternate chronicle introduces him as one of a number of princes, with at least one brother clearly standing in the way of any future ascent to the throne. Hummingbird, younger and not entirely devoted to the Incas who conquered his own tribe, will serve to bring us closer to Pizarro and his crew, a group so alien to the empire's cultural ways they might as well be outright barbarians or invaders from Mars.

It makes for a fascinating contrast between the Incas' hygienic settlements and vast roads used solely by llama herds, palanquin bearers, and extraordinarily hardy runners, and the Spaniard's combination of abject squalor and burgeoning "high tech" (particularly steel swords and firearms which seem miraculous to a culture which has invented neither money or the wheel). In some ways, the Inca may seem like naive utopians pursuing their high ideals in the form of benevolent conquest, but both Exemplary Fortune and Hummingbird know better, from their quite different perspectives. The empire has expanded to its current extent only through a relentless quest for lebensraum, and that pursuit of territory and power has come to divide the numerous heirs of the ruler somewhat ironically known as Young Majesty, an emperor grown old and clearly failing. What can be done to arrest the decay and confront the new menace? Allés Blom manipulates what we know as historic

Alles Blom manipulates what we know as historic truth delicately enough that neither Exemplary Fortune's mastery of strategy nor Hummingbird's attempts at subversion may save the Inca from absolute defeat, and the book ends with the outcome still uncertain. I can only hope subtitle "The Scarlef Fringe" (mentioned only on the title page), indicates that a seven leave and was review to deal with all those unanswered question and the page of the pag

ns. —Faren Miller

Reviews by Edward Bryant Continued from page 27

mercials. It's funny, horrifying, and a bit touching, all at once. Unless you're practicing a strict heart-friendly

And then there's Duddits, adult and terminally ill, but still possessed of those starting green eyes and still mentally a child; but the one character whose excite telepathic gift may be the one human edge lace certain of the characters struggle to halt Mr. Gray in his mad flight to but a "preparat" border collic the water supply of a major eastern city. Yeah, you've sorta he there!

In some ways, this is traditional SF in still another significant way; it's a boys-own-adventure novel. But so? Sometimes a contemporary plot can justify keeping the cast primarily monosexual. In the case of Denameather, them or included some vivid female characters, but they're mostly out of the spotlight. The novel's unsubsately focused or male relationships as boys grow into men. No problem. Friendship, loyalty, love, if's all here. And then there's the material younger radors love. I've got to admit the author handles vivid scenes of berseft bodily functions with as much class as any human novelast could. Finally, let's face it if King's Rock Bottom Remainders band-mass Any Tan or Barbara Kingsolver want to write an effective novel of alien invaders gring up against tough, enveloped the control of the control

While The Tommyknockers was arguably something of a rambler in its lengthy structure, Dreamcatcher only seems diffuse, and that only occasionally. King fills his story with all manner of bits and pieces, references and artifacts, and then remembers to make sure it all serves a purpose. It's something of a hybrid of crow's nest (in both the primary meanings of the phrase) and a dark treasure box. There's just a lot of Stuff gather ad phere.

I suspect some of the detailed spaciousness of the novel may be related to the author's peculiar writing process in approaching this one. Dreamcatcher is King's first novel to be completed since his muchraported terrible black-top-encounter with Bryan Smith's out-of-control van. King says he hand-printed the dark of this whole sprawling saga in journals with a Waterman cartridge pen, explaining in Borders Book's store magazine that the experience took him back to an older perception of the writer's relation.

Reviews by Edward Bryant

ship with the putting-together of ideas and words. At one time, King used a dedicated word processor before he three saide his Wang (so to speak) and took up a justifiably prideful relationship with a Mac. But before that, he knew and valued the feel of a pen in a human hand. In his convalescence, he went back.

Pen, typewriter, computer, all define differing percentual relationships between writers and what they create. I suspect Dreamcatcher benefited from the author taking a slower, more carefully considered approach to his work.

I should also note in passing that the author spends a healthy amount of space making damned sure the reader understands one particular character's acute agony after being obliged to deal with a severely injured leg. I gimped without physical cause for three days after finishing the book.

So. What with the comforting and entertaining bulk

of Dreameatcher and the exemplary and slender nonfiction volume On Writing, as well as his shorter material on the Internet, it's clear that Stephen King is back and completely recovered, at least on the creative level. Shoot, he was almost back to his old rockin' form on the recent Rock Bottom Remainders benefit

tour. That's a very good thing indeed.

It's good for our culture; it's good for our collective imagination.

-Edward Bryant

Reviews by Jonathan Strahan Continued from page 30

Roger lives in, waking him and using in-synch strobing traffic lights and glimpses of "grey scissor men" to make him go in search of his parents who live nearby. Powers slowly turns what seems to be an eerie, slightly oddball ghost story into something much more chill-

The Way Down the Hill", the oldest story collected here, tells of the clandestine meeting of a society of immortals who exist by hopping from body to body, dying as adults to be reborn as children after evicting the souls of soon-to-be-born. The society changed its ways under the leadership of Sam Halin, but he has disappeared, suspected of having suicided, and it seems that radical members of the society are looking for more modern, efficient ways of managing their prompts a crisis of conscience for Saul, who is Forced to face the consequences of a child of his being used by the group.

The longest story in Night Moves, "Where They Are Hid" is a complex tale of a time traveler who be-lieves he is the ruler of the universe. Snawell can only time-travel within 150 me, and the story of the second half of the century's worst horrors. And yet, he is haunted by the memory of his twin brother, who was murdered by his mother. Powers rings al-who was murdered by his mother. Powers rings al-did in "By His Bootstraps", though it is darker than anything Heinlich wrote.

The most recent story here is "Itinerary", a tricky ghost story written for Al Sarrantonio's anthology 999. Gnuther is at his old family home in Santa Ana when a gas leak causes an explosion, largely destroying the house. Not realizing that he is badly injured and in hyling in a coma in a nearby hospital, he decides to

move into his uncle's old place, where he can hang around, drink beer, and steal crackers and cheese from Staters Brothers markets. It makes for one of the more delightful posthumous fantasies of recent years.

"We Travers Afa" are collaborations with James Blaybock In "The Better Boy" and "We Travers Afa" are collaborations with James Blaybock In "The Better Boy", an inventor is involved in a hit-and-ma accident which leaves his favorite pants damaged. Later that night, after attempting to protect his "Better Boy" constacts from perst using nest powered by "either bunnies," a late-right heart attack focuses him on the importance of love in his life and the triviality of some of his concerns. In "We Travers Afa", an aging widower hides from Christmas and sees himself reflected in a couple, forever stuck in their journey across and old stow globe.

Night Moves and Other Stories is a slin, elegan limited edition volume sure to appeal to Power's dedicated readership. Powers is an interesting and important writer looking to stretch the boundaries of the genre in which be works by addressing important issues in an intelligent and thought provoking way. While Powers' readership is to be valued and applated, it should be larger.

Loosely based on the 1989 short story "The Magic Bullet", The Casandra Complex is the latest install-ment in Brian Stablefords" "Emortal" series set in a common future history extrapolated from his non-fiction book The Third Millennium (with David Langford) and which includes last year's excellent The Fountains of Youth. It's a prequel to the three published so far, and is a good introduction to the sense. By the middle of the 21st century the primary threat to anyone's satelly is biological. It is a world where the First Myear but is a world where the First Myear but is coming. Even fashion reflects these concerns, with clothing made out of small fabries with order increasing layer.

ers of protection against viruses and bugs, and where people work in hermetically sealed hi-rise buildings, safe in the knowledge that as long as they stay at work they're safe. It is also a world where ever-increasing population levels are increasingly unchecked, and where environmental damage is becoming severe.

where environmental damage is becoming severe. For forty year, British researcher Morgan Miller For forty year, British researcher Morgan Miller lem, setting up "Mouseworld," a legendary experiment in population dynamics involving half a million mice. However, his research seems to have borne little fruit, until he is kidnapped and "Mouseworld" is destroyed. At the same time, on the other side of Bristol, his former Friemann, is aworken in the dead of night by armed intruders wrongly convinced she is hiding information about Miller's research.

Liai at co-opted by the Ministry of Defense to help with investigating the kidanpping and bombing. However, their investigations are hampered by the fact that Miller's research had, apparently been stalled for many ping he had been offering his findings to several eccentric research groups interested in human life extension. It soon becomes evident that Miller has made an accidental discovery of some kind, but why that has interested the millitant feminant movement, the Real The Cassandra Complex is Stabelenet, the Real

lished novel, and like the rest of the "Emortal" sequence, stands amongst his best. It is eleven foughtprovoking science thriller that asks important questions, but wisely doesn't attempt to answer them. Stahleford is one of the most considered, intelligent, and topical science fiction writers working today, and yet despite, or possibly because of, his prodigious output, he is also one of the most overlooked. The "Emortal" sequence should help correct that situation. "Canatam Strudan

Reviews by Carolyn Cushman

Continued from page 31

ous damage to their relationship. The Hsktskt fondness for torture does serious physical damage to Cherijo, which her unique physiology quickly heals – unfortunately bringing her to the attention of yet another mad-doctor type. Most of the action takes place on a prison asteroid, a suitably claustrophobic setting for this slave-escape story cum soap opera. I'm getting a little tired of seeing Chertijo as the eternal victim; she spends way too much time fighting the wrong

people, and a corresponding amount of time being punished, tortured, or imprisoned. Still, her engaging determination combines with the breakneck pacing, improbable plot, and quirky characters to keep this a highly entertaining series. — Carolyn Cushman

Reviews by Divers Hands

Continued from page 33

ited by Datlow & Windling. This novel is a refreshing breeze in that trend as it offers the little worked setting of Victorian London and a backdrop of the Hindu religion

The Snow White character is the daughter of a powerful Hinds oxcress and an English octor. The evil stepmother's role is taken by her annt, who sees the mixing of blood as an anthema to all in India. There played by men or women of various statutes, seven animal companions, who are avatars of seven Hindu gods, make their appearance. The allusions to various Hindu nyths show Lackey did some research in this area, though she does have well instead of the balance promoted by the East.

Lackey draws heavily on pagan themes of the elements for her rules of magic in this world. It should be noted that rules are used loosely, since the rules seem to be only enforced by the perception of magic by the

teacher. Limits are not very well set, and the drawing of elemental power is reminiscent of Lackey's ley lines and nodes from her world of Valdemar.

Lackey uses her setting to also draw the reader's attention to the historical importance of that time period: the suffering of the poor in post industrial revolution England, as well as the women's suffinge movement. Discrimination plays an important role in this story, as the Snow White character has to deal with her half-breed status, as well as her gender in competing to practice as a doctor and surgeon.

All in all, this is a refreshing change from the ongoing Valdemar series which seems to be stagnating, and a unique retelling of "Snow White". – Dawn Castner

Scott Mackay, The Meek (Roc 0-451-45823-0, \$5.99,328pp,pb) April 2001. Cover by Ray Lundgren. Scott Mackay's second novel, The Meek, uses ge-

scott interest account invertible to the control account in the cont

tered race, the self-named "The Meek" descended from the violent "Orphans," for possession of the asteroid

But the terms of the war are vague, and unplanned for both sides. A small crew of humans, unprepared for the current inhabitants, must fight not only physical enemies, but time, cold, and vacuum also. Not to mention their own preconceptions about a genetically altered race.

The hattle for Ceres is eventually taken out of everyone's hands, as the asteroid's obtit disningurates, and all efforts are focused on evacuating the asteroid. The Meek take this chance to convince humanity to let the meleave on a rogue planet traveling offers its own set of challenges to the main characters as well as several mysteries to explore. There is a lot of room let for development of the Meek as they explore the galaxy from a planet touched by a power greater than ours.

Mackay, as an author, skillfully foreshadows events in his plot, even when his plot hinges on coincidence and unexplained phenomenon. His depiction of emotions, both human and Meek, are extraordinarily piercing and powerful. In addition, the backdrop of Ceres is well constructed and thorough. However, the backdrop of the universe as a whole is not well communi-

. Mackay makes use of weak science in several places to continue his plot in the way he desires.

All in all, however, The Meek creates an engaging story that is worth a read. Mackay's light tone makes

for easy reading and the novel moves quickly. My one complaint is Mackay's use of science that could be better researched to provide more plot and tension.

Reviews by Karen Haber Continued from page 35

comic strips, their collected strips provide a coherent sense of story line and impact, sometimes to the surprise of the artist/writer.

I can't say that I'd want to spend most of my reading time poring over graphic novels, but there are several here that provided intriguing and rewarding experiences.

First and foremost is Ben Katchor's Julius Knipl, Real Estate Photographer: The Beauty Supply-inbitative, And thanks to Mark Kelly for recommending institle, Peculiar, evocative, witr, mournful, and surreal, this is, guaranteed, unlike any other graphic novel you've ever seen. And it's addictive. Fans of Katchor's you've ever seen. And it's addictive. Fans of Katchor's you've ever seen. And it's addictive. Fans of Katchor's National Public Radio to bear Kuitir Radio-Cartrons.

The artist's washy sepia-toned panels portray a strangely familiar parallel world, an alternate downtown New York that many of us have visited in our dreams. The streets here feature the Church of the Dashboard Apostle, the Simon Magus Misspent Youth Center, and Boneless Delight Fishsticks. The characters pursue strange occupations and stranger preoccupations: rather than reading tea leaves they search for clues to future social trends in the statistical tally of women's slipping bra straps or map the water puddles of the main thoroughfares of the city. It's a world in which the non sequitur rules. In fact, dreams and how the actions of the subconscious affect waking reality are a leitmotif of Katchor's poetic tales. And don't be misled by the title. Katchor isn't talking about a place that sells hair rollers and lipstick. His Beauty Supply District is a rundown neighborhood where desperate blocked artists, composers, and writers go to buy fresh concepts, chord progressions, and metaphors. Among the businesses they frequent are the Senseless Elaboration Parlor, Sensum's Symmetry Shop ("Cumulative Impressions Taken While U Wait"), False Closure Salon, Samuel Gross Understatements Made to Order. This is high octane surrealistic wordplay enhanced by sensitive line and brushwork. Katchor's many layered tales and images will not only make you think, they will make you dream, and this column takes no responsibility for how that in turn might affect your waking reality.

By the way, Katchor's graphic novels are the only ones to be listed separately under both "Entertainment" and "Literature" by Amazon.com. Every other graphic novel reviewed here rated only an "Entertainment" listing.

Jimmy Corrigan is one of the most intriguing of the graphic novel lot. The artist, Chris Ware, speaks in a hip clipped mode of visual semaphores that makes the viewer an active – and exhausted(!) – participant as the story moves without warning between reality and the inner life of its characters.

The artist admits in an end note that he newer expected this to make sense as a story, and the "hopeful" ending does seem a bit slapped on, but it's like balm on a freeze burn. The searingly sad story of emotional estrangement, maladjustment, and missed signals is almost too much to bear. As if to distance the reader, the artwork is intentionally flattened and "cold."

For once I'm grateful for the conceit of "bad" art. The main character, an emotionally impaired nitwit with mother issues who is trying to find his father, would be unbearable to watch were it not for the saving grace of Ware's intentionally "bad" drawing, Ascorning ages dumbly, numbly brough his dreadful corning ages dumbly numbly through his dreadful cause of the unrealistic and unsympathetic rendering. The book itself is a beautiful retro-package, of un-

fortunately awkward shape, with the cover embossed to resemble a "boy's" book from early in the 20th century. Even the dust jacket rewards careful viewing: the inner sleeve is a diagram – in literal sign language – of the characters' development and travels and how they intersect.

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The artwork moves from stylized realism to flat cartoning, in greyed out colors. Ware is heavily dependent upon the many-framed "take" in which a character appears to consider his other situation. Various anonymous — and yet certly familiar — urban and suburban settings are pit down in loving detail. Ware knows the cheery emptiness of American suburbia deepiet the early 20th century, and his segments set in that era are the best in the book, filled with intricate linework and specific, loving detail.

David Boring bears peculiar similarities to Jimmy Corrigan. Ittoo focuses on an emotionally and physically unappealing "loser" – the son of a Golden Age comics artist—who is searching for clues to his father, and shares his fantasies, obsessions, and misadventures while on the road to "true" love. And yes, he, too has mother issues.

too, has motter issues the book respectful, attractive Pantheon has given the book respectful, attractive treatment. Although Daniel Clowes is a capable line artist, his story suffers by comparison to Christ War's occentric approach, and his post-modern inory and here to be consisted the post-modern inory and here he partised the contics of the 195ts and '65ts with their laughably earnest and clean-cut, clueless heroes. Heavily influenced by cinemagraphic composition, David Borring reads like a storyboard for a Sundance Film Festival submission.

Two other oddly similar graphic novels are The League of Extraordinary Gentlemen by Alan Moore, Kevin O'Neill, Ben Dimagmaliw, and Bill Oakley, respectively, and The House on the Borderland by William Hope Hodgson, adapted by Richard Corben and Simon Revelstroke. Both are striking for their production values and their Victorian nuances.

The League of Extraordinary Gentlemen shows what might have happened if someone had collected the heroes and villains from stories by H. Rider Haggard, Jules Verne, Robert Louis Stevenson, and H.G. Wells into a sort of posse, a Victorian "Justice League of America." Whitin these luxe pages are gathered Captain Nemo, Alan Quattermain, Dr. Ekyl/Whr. Hyde, The Invisible Man, and the former kinal father, now Mina Marony, to fight "sinister threats to Britain" as even an eniginate "M"—Mycroft blorines": a twock behind the scenes. Shades of Mission Impossible meets Oliver Wendell Holimes.

Although there's plenty of text, the action is often more reliant on the attwork - a strength displayed by the best graphic novels, and this must surely rank among the best. O'Neill's work is a triumph, combining precision and audacity. The full-page spread of the Natulus surfacing in the nick of time, the o'Cods of Annihilation' segment show what this medium is capable of at it seep when the own of the order of the property of the order of the property of the order of

In its guise as America's Best Comics, publisher DC has spared no expense for this package, including a ribbon bookmark in the binding, and high gloss paper upon which the story is beautifully printed. Also included are the complete text feature "Allan and the Sundered Veil" with accompany illustrations by O'Neill, and covers from the original comic series.

There is also a sketchbook section allowing a glimpse into O'Neill's artistic process. DC shows how to do it with unstituting quality and top level artistic panache. This is a giddy, first-class romp that is more than the sum of its original comic book parts, and should please fans of the original material and comics slike.

The House on the Borderland is also a glossy package that aims for a certain "period" feel in its faithful retelling of William Hope Hodgson's classic horror tale of the house that sits astride two worlds, concealing nameless terrors.

Would that these terrors had remained faceless as well. This is one graphic novel in which the art really does nothing to enhance the original stand-alone text. Although the artwork here is, by and large, fine—and occasionally inspired — the tale suffers from the cardonish depiction of the pig-devil creatures. There are some nameless terrors that are more frightening when left to one's imagniant on than made pen-and-ink. Nevertheless, Vertigo's usual high production values are in evidence, and the overall effect is one of a certain quaint creepiness. Fans of Hodgson's tale will no doubt find this one interesting.

And bringing up the rear is Guards! Guards! a surprisingly satisfying and engaging graphic novel version of the original Discworld novel by Terry Pratchett. Here is Ankh Morpork in full color, with the faithful Captain Vimes on the trail of a seventy-foot-long firebreathing dragon. Pratchett's humor comes through loud and clear, abetted by Stephen Briggs's adaptation and the able illustrations of Graham Higgins. In fact, it's downright amazing how the Pratchett-esque flavor survives despite the necessary "refinement" of the original text into graphic novel mode. Rest assured, this is not "Discworld-Lite", but rather a clever and amusing adaptation. You might argue that there was no need for the graphic novel in addition to the original book, but Pratchett's fans might shout you down. Is this too much of a good thing? I don't think so. Gollancz has put together a very attractive package. remarkably faithful to the original material. It should open the floodgates for an entire new group of Discworld fans.

SHORT TAKES

The whisper of Watteau and the 17th century pervades Cluderella in this beautiful rendition of the timeless fairy tale. Kinako Y. Craft has turned the book into a ravishing object rich with ornamentation. Even the copyright notice is gongeous, dripping with cutifcues and gens. This book really deserves a column to itself. Craft, a much-awarded illustrator, moves from strength to strength, and supone remotely interested in fine illustration wort vant to miss her take on one of the most belowed tales of all lime.

The Magic ISsh-Bone gives hornage to N.C. Mycut and the golden age of book illustration as Robert Florczak puts a slightly surreal, and superreal, spin on bickens's simple tale. Perhaps he's invented a new style that should be dubbed "Post-Victorianism:" Tellic to see what Florczak could do with Mary Poppins or Allee in Wonderland. (Warming to Connie Williss: his book is, alas, not sympathetic to pug dogs. Ca-

The Very Persistent Gappers of Frip (and again, thanks, Mark) is a gloriously silly book that takes it-self very seriously and manages to be both endearing and disconcerting at the same time. The Gappers are most disconcerting at the same time. The Gappers are for the goats of Frip makes for fine and amusing reading, and the highly stylized illustrations just add to the fine. Artist Lane Smith, who previously illustrated from the control of the work including the Caldecott Medal.

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British Books - January









Note: This information, unlike the *Locus* main list, is put together by Ian Covell; send corrections to him at 121 Homerton Road, Pallister Park, Middlesbrough, Cleveland TS3 8PN, England. First world editions marked with an asterisk. Comments by Ian Covell.

*Addiss. Brian Supertoys Leaf All Summer Long and Other Stories of Teutre Time (Little Brown/Oth): 1-844-9-045.1, 26.59, 232pp, 1p) Collection of 15 stories, of which only 7 shave prior publication credits: The title story was the inspiration for Kubrick's planned film Al; his book contains two sequel stories written by Addiss. "Supertoys When Winter Comes" and "Supertoys in Other Seasons", rights to both of which were purchased by Steven Spielberg, whose own production of 1d will be released later this year, Addiss's Foreword, "Attempting to Please", describes his involvement with both Kubrick and Spielberg.

*Anonymous, ed. 2001 - A. Space Oddity (Staples.0-953(236:1-0, El.Do. 114pp. tp. cover by Raymond Briggs) Second annual compilation of 100 short, short original stories (100 words each) selected from entrains to a children's competition organised by Staples: The Office Superstore in aid of various charlies such as for the competition organised by Staples: The Office Superstore in aid of various charlies such as Patrick Moore, Jane Asher & Raymond Briggs (although the Patrick Moore piece is sentally non-fiction).

*Anbley, Mike The Time Machines: The Story of the Science-Fiction Plyd Magazines from the beginning to 1950 (Liverpool University Press 0-85323-865-0, E129.5, kii-300), pp. Oficiation no-ficion, first of three volumes in "The History of the Science-Fiction Magazine". Greatly expanded and rewritten from the non-fiction sections (introductions, essays, afterwords) in the original four-volume anthology series, "The History of the Science-Fiction Magazines" (1974-1978). This in-cludes a select bibliography, index and papershices or graphs of the Science of th

Barnes, John Finity (Orion/Millennium I-85798-740-3, £6.99, 303pp, pb, cover by John Harris) Reprint (Tor 1999) alternate-history/virtual-reality novel.

* Baxter, Stephen Deep Future (Orion/Gollancz 0.575-07195-8, £18.00, 215pp, hc, cover by blacksheep) Nonfiction book. A collection of essays exploring our possible futures, based on the latest scientific views, and Baxter's own impassioned dreams. Sections appeared in substantially different versions in various magazines and books.

Baxter, Stephen Longtusk: Mammoth: Book Two (Orion/Millennium 1-85798-739-X, £5.99, 292pp, pb, cover by Fangorn) Reprint (Gollancz 2000) animal SF/ fantasy novel. Second in a trilogy.

Benford, Gregory Eater (Little Brown/Orbit 1-84149-017-2, £6.99, 384pp, pb, cover by Fred Gambino) Reprint (Eos 2000) SF novel. A black hole hurtling towards Earth sends a message. [First UK edition]

* Blackman, Malorie Noughts & Crosses (Transworld/ Doubleday UK 0-385-60008-9, £10.99, 445pp, hc) Alternate world where people are either noughts or crosses, and a love affair leads to tragedy.

Breslin, Theresa Dream Master Nightmare! (Transworld/Corgi Yearling 0.440-86395-3, £4.99, 144pp, to, cover by David Wyatt) Reprint (Doubleday UK 2000) young-adult fantasy novel. Second in a series about a boy who can control dreams and alternate versions of history.

Carroll, Lewis The Annotated Alice: The Definitive Edition (Allen Lane The Penguin Press 0-71-399417-7, £20,00, 349p, he) Reprint (Potter 1960) ommibus of the two "Alice" books. Introduction and Notes by Martin Gardner. This is the latest revision (Norton 2000). [First UK edition]

*Clarke, Arthur C. The Collected Stories (Orion/ Gollance, 04-57, 0065-5, £2,000, x-966pp, he, cover by blacksheep) Collection of "all Clarke's published short fiction". [Old vignettes, stories, and some articles, published between 1939 and 1999, All but a few have been included in earlier Clarke collections. Note that this magnificent collection does mins' Act the Mounture of the Collection of the Article Collection of the Window of Williams in Vernica Concept (1972) and Tales from the 'White Hart' (1990), and "The Jet-Propelled Time Machine" (1990).

*Cmig, Brian Warthammer: The Wine of Dreams (Black Lirary 1-84154-123-0, £5.99, 305pp, pb, coverby Adrian Smith) Novelization set in the world of the fantasy roleplaying game. Brian Craig is a pseudonym for Brian Stableford.

Delany, Samuel R. Nova (Orion/Millennium 1-85798-742-X, £6.99, 224pp, tp, cover by Chris Moore) Reprint (Doubleday 1968) SF novel, updating the Grail Quest. Volume 37 in the "SF Masterworks" series.

* Gascoigne, Marc & Andy Jones, eds. Warhammer 40,000: Status: Deadzone (Black Library 1-84154-119-2, £5.99, 285pp, pb, cover by Karl Richardson) Anthology of stories set in the universe of the role-playing game.

* Gibbons, Alan Vampyr Legion (Orion/Dolphin 1-85881-835-4, £4.50, 182pp, pb, cover by lan Butterworth) Youngactive Striantasy novel of virtual and alternate realities. Book 2 in the "Legendeer" series after Shadow of the Minotaur.

* Hinton, Craig Doctor Who: The Quantum Archangel (BBC Books 0-563-53824-4, £5.99, 283pp, pb) Novelization based on the TV series. Book 37 of the BBC "Missing Adventures" series, featuring the 6th Doctor and Mel.

*Holdstock, Robert Celtika (Simon & Schuster/Earthlight 0-684-86036-8, £16.99, 350pp, hc, cover by Larry Rostant) Fantasy novel, Book One of "The Merlin Codex". A tale of Merlin centuries before Arthur, and his involvement with Jason and the Argonauts. * James, Donald Vadim (Random House UK/Century 0-7126-8419-0, £10.00, 485pp, pp) Thriller, third in a nearfuture series after Monstrum and The Forture Feller 2020: a Russia-wide plague, its fleeing emigrants, and a murderous US Presidential campaign. A hardcover edition (-8442-5, £16.99) was amounced but not seen.

Lackey, Mencedes The Black Swan (Orion/Gollancz 0-575-07196-6, 216.99, 376pp, hc, cover by Jon Sullivan) Reprint (DAW 1999) fantasy novel, a retelling of Swan Lake. A trade paperback edition (-07197-4, £9.99) was announced but not seen. [First UK edition]

announced but not seen. [First UK edition]
Lackey, Mercedes & Larry Dixon Owlknight (Orion/Millennium 1-85798-741-1, £6.99, 326pp, pb, cover by Jon
Sullivan) Reprint (DAW 1999) fantasy novel in the
"Valdemar" series, third in the "Darian's Tale" (or
"Owlflight") milogy set after the "Mage Storms" trilogy.

Lawhead, Stephen The Black Rood (HarperCollins/Voyager 0-00-648322-4, £5.99, 518pp, pb, cover by Mick Posen) Reprint (Voyager 2000) historical fantasy novel, Book II of "The Celtic Crusades".

* Lawmon, Richard Dreadful Tales (Hodder Headline 0-

*Laymon, Nichard Dreadult and (Floodor Freadult) Araamiev-7472-7159-3, kl.799, 312pp, he, cover by Steve Crisp) Collection of 25 dark fantasy and mainstream stories, one original. Together with Out Are The Lights, 1993, and Fiends, 1997, this collects all his adult short pieces published to 1997.

Martin, George R.R. Fevre Dream (Orion/Millennium 1-85798-331-9, £6.99, 351 pp, tp, cover by Paul Wright) Reprint (Poseidon 1982) historical vampire novel. Volume 13 in the "Fantasy Masterworks" series.

* Matthews, Andrew Mutant: Crawlers (Scholastic UK 0-439-99807-7, £3.99, 198pp, pb, cover by Bob Lea) Young

* McAuley, Paul The Secret of Life (HarperCollins/Voyager 0-00-225904-4, £16.99, 391pp, hc) SF novel. While a genetically altered version of a Martian microbe threatens the ecology of Earth, an expedition to Mars is threatened

Modesitt, L.E., Jr. Darksong Rising (Little Brown/Orbit 1-84149-011-3, £6.99, 579pp, pb, cover by Darrell K. Sweet) Reprint (Tor 1999) frantasy novel, third and final in "The Spellsong Cycle". As regent of the kingdom of Defalk, exmusic teacher Anna Marshall faces intrigue and possible

Niven, Larry & Jerry E. Poumelle **The Burning City** (Little Brown/Orbit 1-84149-028-8, £7.99, vi+678pp, pb, cover by David Wyatt) Reprint (Pocket 2000) fantasy novel. First in a new series.

invasion. [First UK edition]

* O'Brien, Joyce Booth, ed. Winning Tales of the Supernatural (Chatelaine Studio 0-9538935-0.2, no price, 979p. spiral-bound, cover by Joyce Booth O'Brien) Original anthology of 1 i supernatural stories. Curiously these are labelled as "prize-winning" stories, although there is no hint of what prize they are supposed to have won.

* Parkin, Lance Doctor Who: Father Time (BBC Books

0-563-53810-4, £5.99, 281pp, pb) Novelization based on the TV series. Book 41 of the BBC "New Adventures" series

* Partinder, Patrick, ed. Learning from Other Workshe Estrangement, Cognition, and the Politics of Science Fiction and Utopia (Liverpool University Press 0.8322-8344, 8.1695.3) [23p. pt, cover by Helmut K. Winnero-Chrical non-faction antihology of 11 lessays on SF and Utopies, focusing on "Theory and Politics" and "Social, Cultural and Philosophical Contexts". Authors include Gened by Partinder, affection of the Patrick of the a checklist of this critical works on the topic. A hardwore edition (5740, 125, 500) was amounced but not seen.

Prince, Maggie Pulling the Plug on the Universe (Orion/ Dolphin 1-85881-270-4, £4.99, 169pp, pb, cover by blacksheep) Reprint (Orion Children's Books 1995) youngadult SFnovel. Second in a series after Memoirs of a Dan-

gerous Alen.

Rayban, Chloe Terminal Chic (Red Fox 0-09-940362-5, £4.99. 188pp. tp. cover by Santh-Jayne Handley) Reprint (The Bedley Head 2000) young-auth St/fantasy novel. Feath as "Wild Child" series. A "Definitions" book. Wild Child" series. A "Definitions" book. Wild Child "series. A "Definitions" book with the "Wild Child" series. A "Definitions" book wild be a "Definitions" book of the "Definitions" book wild be a "Definition" book wild be a "Definition" book wild be a "Definition" book of "The Swans" Weil" Young branches of ancient artifacts learn their world is heading to trades of ancient artifacts learn their world is heading to

wards a dark age, impelled by the consequences of long ago.

* Sawyer, Andy & David Seed, eds. Speaking Science Fletion: Dialogues and Interpretations (Liverpool University Press 0.85323-844-8, £14.99, 248pp. (b) Non-fiction

gathering of 17 critical essays on language in and about SF, originally given at a 1996 conference in Liverpool. Introduction by Brian W. Aldiss. Authors include Josef Nesvadha, Gwyneth Jones, and Brian Attebery. A hardcover edition (-834-9, £32.99) was announced but not seen.

* Stroud, Jonathan The Leap (Red Fox 0-09-940285-8, £4.99, 188pp, tp, cover by Mark Taylor) Young-adult dark fantasy novel. A young girl vows to help her missing friend, be he living or dead. Or both. A "Definitions" book

Tenn, William Of Men and Monsters (Orion/Gollancz 0-575-07234-2, 1999, 251 pp, 1p) Reprint (Ballamine 1968). SF novel of an alien-occupied Earth, where humanity has been reduced to the status of vermin which must be destroyed. Tenn is the pseudonym of Philip Klass. An "SF Collectors' Edition".

- * Thomas, Matthew Terror Firma (HarperCollins/Voyager 0-00-710022-1, £5.99, 437pp, pb, cover by Matthew Thomas) Satirical fantasy/SF novel in which every conspiracy theory, from political to alien invasion, is true.
- * Thorpe, Gav Warhammer 40,000: The Last Chancers: 13th Legion (Black Library 1-84154-139-7,£5.99, 274pp, pb, cover by Kenson Low) Novelization set in the world of the SF role-playing game.

Turtledove, Harry The Great War: Breakthroughs (Hodder & Stoughton 0-340-71549-9, £17.99, 485pp. bc. cover by Steve Stone) Reprint (Del Rey 2000) alternate world SF novel, third in a quartet. The United States and the Confederate States fight on opposing sides in WW1. [First UK edition]

Waugh, Sylvia Space Race (Red Fox 0-09-940443-5, £4.99, 208pp, pb, cover by Mark Edwards) Reprint (The Bodley Head 2000) young-adult SF novel. Aliens living secretly on Earth must try to get back to their ship.

Wilson, Neil Shadows in the Attie: A Guide to British Supernatural Fiction 1820-1950 (British Libury, The O-7123-1074-6, £45.00, 554pp, he, cover by John Adixson Grimshaw) Non-fection reference, a bibliographical object on each. Wilson's foreword discusses the difficulty of categorizing fiction as supernatural. Introduction by Rarrasy Campbell. Included are an index by tife, and a list Rarrasy Campbell. Included are an index by tife, and a list

January 20	01	Year to Date		
SF Novels	5	SF Novels	L	5
Fantasy Novels	5	Fantasy Novels		5
Horror Novels	0	Horror Novels		0
Anthologies	3	Anthologies		3
Collections	3	Collections		3
Reference	2	Reference		2
History/Criticism	2	History/Criticism		2
Media Related	4	Media Related		4
Young Adult	3	Young Adult		3
SF	0	SF	0	
Fantasy	2	Fantasy	2	
Horror	1	Horror	1	
Other	0	Other	0	
Omnibus	1	Omnibus		1
Art/Humour	0	Art/Humour		0
Miscellaneous	1	Miscellaneous		1
Total New:	29	Total New:		29
Reprints &		Reprints &		
Reissues:	12	Reissues		12
Total:	41	Total:		41

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Timons Esaias, Sarah Singleton, Maya Kaathryn Bohnhoff,
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Locus Bestsellers

		Months	Last		Months	Last
HAF	RDCOVERS	on list	month	MEDIA-RELATED	on list	month
1)	Shadow of the Hegemon, Orson Scott Card (Tor)	1	-	 Star Trek: Dark Passions, Book One, 		
2)	Winter's Heart, Robert Jordan (Tor)	3	1	Susan Wright (Pocket)	1	-
3)	The Redemption of Althalus, David Eddings &			Star Trek: Dark Passions, Book Two, Susan Wright		
.,	Leigh Eddings (Del Rey)	2	2	(Pocket)	1	-
4)	A Storm of Swords, George R.R. Martin (Bantam Sp.	ectra) 4	3	Star Wars: The New Jedi Order: Agents of Chaos:		
5)	Dune: House Harkonnen, Brian Herbert & Kevin J. A	nderson		Jedi Eclipse, James Luceno (Del Rey)	4	5
	(Bantam Spectra)	4	4	 Buffy, the Vampire Slayer: Revenant, Mel Odom 		
6)	Beyond World's End, Mercedes Lackey &			(Pocket)	1	
	Rosemary Edghill (Baen)	1		Star Wars: The New Jedi Order: Balance Point,		
7)	His Dark Materials 3: The Amber Spyglass,			Kathy Tyers (Del Rey)	3	1
	Philip Pullman (Knopf)	4	6	GAMING-RELATED		
	Against the Odds, Elizabeth Moon (Baen)	2	9	 DragonLance: Dragons of a Fallen Sun, 		
	Faith of the Fallen, Terry Goodkind (Tor)	6	7	Margaret Weis & Tracy Hickman (WotC)	5	2
10)	The Voyage of the Jerle Shannara: Ilse Witch,			Forgotten Realms: Servant of the Shard, R.A.		
	Terry Brooks (Del Rey)	5	8	Salvatore (Wizards of the Coast)	3	1
	PERBACKS			 BattleTech: Path of Glory, Randall N. Bills (Roc) 	2	4
	Ender's Shadow, Orson Scott Card (Tor)	2	1	 Forgotten Realms: The Spine of the World, 		
2)	Trigger & Friends, James H. Schmitz (Baen)	1	-	R.A. Salvatore (Wizards of the Coast)	6	-
	Endurance, S.L. Viehl (Roc)	1		DragonLance: The Thieves' Guild, Jeff Crook	_	_
	Phule Me Twice, Robert Asprin & Peter J. Heck (Ace) 2	2	(Wizards of the Coast)	2	5
5)	Dune, Frank Herbert (Ace)	_ 2	3			
	Colonization: Down to Earth, Harry Turtledove (Del	Rey) 1	-	Powers (Morrow) was the new runner-up. We had 85 nomin	iees, dow	n a tad
	Fool Moon, Jim Butcher (Roc)	1		from 87 last month.	141	
	The Hobbit, J.R.R. Tolkien (Del Rey)	3	10	Ender's Shadow held onto the number one paperback		
9)	The Light of Other Days, Arthur C. Clarke &			second month in a row, with twice the points of the next		
	Stophen Bayter (Tor)			rupper-up: Gregory Benford's The Martian Bace (W		

The Lord of the Rings, J.R.R. Tolkien (Houghton Mifflin) The Hobbit, J.R.R. Tolkien (Houghton Mifflin) 5) The Mists of Avalon, Marion Zimmer Bradley (Del Rey) Shadow of the Hegemon swept the hardcover category, which had all but two of the same titles as last month's list, in different positions. Declare by Tim

10) A Clash of Kings, George R. R. Martin (Bantam Spectra)

1) Cryptonomicon, Neal Stephenson (HarperPerennial)

Ship of Fools, Richard Paul Russo (Ace

TRADE PAPERBACKS

Nominees: 104, up from 89

Cryptonomicon dominated the trade paperback category, retaining the top position for the fourth month straight (and seven of the last nine). The Mists of Avalon is back again. New runner-up: A Red Heart of Memories by Nina Kiriki Hoffman (Ace). Nominees: 64, up slightly from 62

Susan Wright's Star Trek: Dark Passions, Book One and Book Two were all alone atop the media-related list. Nominees: 28, down from 32 last

DragonLance: Dragons of a Fallen Sun beat out the gaming-related competition 3:1. Nominees: 28, one more than last month.

Compiled with data from: Amazon.com (USA), Barnes & Noble/B. Dalton (USA), Basilisk Dreams (Canada), Bookshop Santa Cruz (CA), The Booksmith (CA), Borders Bookstores (USA), Dangerous Visions (CA), DreamHaven (MN), Future Fartasy (CA), Hereas A Dangerous (CA), Lone Star (TM), Michael Gerick (GA), Whetherous Gallaxy (GA), John W. Rollins, Sociedelfr (MI), Saint Mark's (NY), Science Fiction & Mystery Bookshop (GA), The Space-Crime Confirmum (MA), The Stars Our Destination (IU), Toadstool (2 in NH), Tother Bookshop (NM), Underhous Gallaxy (GA), Whetherous Castellar (GA), White Production (GA), The Space-Crime Confirmum (MA), The Stars Our Destination (IU), Toadstool (2 in NH), Tother Bookshop (NM), Underhous Gallaxy (GA), White Production (GA), The Space-Crime Confirmum (MA), The Stars Our Destination (IU), Toadstool (2 in NH), Tother Bookshop (NM), Underhous Gallaxy (GA), White Production (GA), The Space-Crime Confirmum (MA), The Stars Our Destination (IU), Toadstool (2 in NH), Tother Bookshop (NM), Underhous Gallaxy (GA), White Production (GA), The Space-Crime Confirmum (MA), The Stars Our Destination (IU), Toadstool (2 in NH), Tother Bookshop (GA), The Space-Crime Confirmum (MA), The Stars Our Destination (IU), Toadstool (2 in NH), Tother Bookshop (GA), Lone (Hugo Crime), The Space-Crime Confirmum (MA), The Stars Our Destination (IU), Toadstool (2 in NH), Tother Bookshop (GA), Lone (Hugo Crime), The Space-Crime Confirmum (MA), The Stars Our Destination (IU), Toadstool (2 in NH), Tother Bookshop (GA), Lone (Hugo Crime), The Space-Crime Confirmum (MA), The Stars Our Destination (IU), Toadstool (IV), Space-Crime Confirmum (IV), Toadstool (IV),

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Sara Douglass, The Wayfarer Redemption (Tor 3/ 01) The first volume in a powerfully complex fantasy of two half-brothers, a prophecy of destruction, and a land torn by battles between its three races. (This was originally published in Australia as BattleAxe, the first volume in "Axis" trilogy, with "The Wayfarer Redemption" as a follow-up trilogy.)

Paul Johnston, Water of Death (St. Martin's Minotaur 3/01) The death of a lottery winner in 2025 Edinburgh brings back private investigator Quintilian Dalyrymple for a third volume in this acclaimed series of futuristic SF mysteries

Katherine Kurtz, St. Patrick's Gargoyle (Ace 2/01) Kurtz's distinctive style of contemporary fantasy is evident in this sometimes dark, sometimes humorous tale of an elderly man in Dublin, a modern Knight of Malta, recruited by a gargoyle to help stop forces trying to free a demon bound centuries ago by the Knights Templar. As an aside, it includes a great tour of the

Mercedes Lackey, The Serpent's Shadow (DAW 3/ 01) Lackey brings a refreshing flavor to fairytale retellings with this Anglo-Indian version of "Snow White and the Seven Dwarves" set in Edwardian London, where a half-Indian woman doctor must reluctantly turn to local mages for help when she realizes

New & Notable

an old enemy has followed her from India

Paul Levinson, Borrowed Tides (Tor 3/01) Quantum physics and cosmological mythology mix in this initially standard-seeming tale of an under-funded, sublight voyage to Alpha Centauri - led by a philosopher and a student of Native American mythology.

Jack McDevitt, Deepsix (Eos 3/01) A mixed group of explorers, journalists, and scientists (including Priscilla Hutchins and crew from The Engines of God) struggles to escape the doomed planet Deepsix, about to be crushed by a wandering gas giant. A good oldfashioned SF adventure full of heroic characters, fascinating alien artifacts, and plenty of suspense

China Miéville, Perdido Street Station (Del Rev 3/ 01) Mervyn Peake meets cyberpunk in this twisted fable set in the macabre city of New Crobuzon, with its industrial magics and exotic inhabitants of many species, and one scientist who accidentally unleashes a deadly thaumaturgical force that threatens the city. A rich mix of SF elements and dark fantasy.

Linda Nagata, Limit of Vision (Tor 3/01) Near-future SF novel of not-quite-nanotech LOVs, tiny mind-enhancing artificial life forms almost too small to see, that are accidentally released in a Vietnam river delta. The dangers - and thrills - of new scientific possibilities are breathtakingly evoked, along with poignant echoes of the Vietnam war.

Brian Stableford, The Cassandra Complex (Tor 3/ 01) A scientist's accidental discovery leads to murder in this provocative near-future thriller set in a world increasingly threatened by expanding population and new biotech weapons. A prequel to Stableford's "Emortal" future history series, and a good introduction to his new work.

Steve Rasnic Tem, City Fishing (Silver Salamander 10/00) Tem's powerfully layered prose is showcased in this collection of 38 stories covering a wide range of horror, from the quietly disturbing to visceral ghast-

Jack Zipes, Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter (Routledge 1/01) Children's literature gets zapped by fairytale maven Zipes, whose gripes include cultural homogenization, Americanization, contamination, and the Harry Potter phenomenon.

CLASSIC REPRINTS Robert A. Heinlein, Orphans of the Sky (Stealth Press 1/01) This classic 1941 story introduced the generation ship theme to general SF as a vehicle for a larger story. It has rarely been equaled and never bested in over 60 years.

Keith Roberts, Pavane (Del Rey Impact 3/01) The classic 1968 alternate history novel set in 1968 England in a world where Queen Elizabeth was assassinated in 1588. The episodic story and jewel-like writing add to

Robert Silverberg, ed., Science Fiction: 101 (ibooks 3/01) This anthology (originally published as Robert Silverberg's Worlds of Wonder, 1987) combines great stories with insightful commentary (and an autobiographical essay) by Silverberg. An excellent analysis of what makes SF work, for both readers and

Roger Zelazny, The Dream Master (ibooks 3/01) The classic 1966 SF novel of a brilliant psychologist, work-ing inside his patient's dreams, who overreaches himself. Slightly expanded from the 1965 Nebula Awardwinning novella, "He Who Shapes"

B&N/B, Dalton

HARDCOVERS

Shadow of the Hegemon, Orson Scott Card (Tor)
Winter's Heart, Robert Jorgan (Tor)

3) The Redemption of Althalus, David & Leigh Eddings (Del Rey)
4) The Amber Spyglass, Philip Pullman (Knopf)
5) A Storm of Swords, George R.R. Martin

6) Dune: House Harkonnen, Herbert & Anderson

Faith of the Fallen, Terry Goodkind (Tor)
The Voyage of the Jerle Shannara: Ilse Witch,
Terry Brooks (Del Rey)

Devoid Brocktree, Brian Jacques (Philomel)
 Beyond World's End, Mercedes Lackey &

mary Edghill (Baen) DADEDBACKS

Ender's Shadow, Orson Scott Card (Tor)
 Colonization: Down to Earth, Harry Turtledove

(Del Rey)
The Hobbit, J.R.R. Tolkien (Del Rey)
Dune, Frank Herbert (Ace)

Phule Me Twice, Asprin & Heck (Ace)
The Light of Other Days, Arthur C. Clarke & Stephen Baxter (Tor)

The Fellowship of the Ring, J.R.R. Tolklen
 (Houghton Mifflin)

(Tougnton Millin)

8) Darksong Rising, L.E. Modesitt, Jr. (Tor)

9) The Eye of the World, Robert Jordan (Tor)

10) The Fire Dragon, Katharine Kerr (Bantam Spectra)

TRADE PAPERBACKS

I HADE PAPERBACKS

1) The Hobbit, J.R.R. Tolkien (Houghton Mifflin)

2) The Fellowship of the Ring, J.R.R. Tolkien (Houghton Mifflin)

3) Lord of the Ring.

Lord of the Rings, J.R.R. Tolkien (Houghton Mifflin)
The Golden Compass, Philip Pullman (Knopf)
The Two Towers, J.R.R. Tolkien (Houghton Mifflin)

1) Star Trek: Dark Passions, Book One,

2) Star Trek: Dark Passions, Book Two.

3) SW: TNJO: Agents of Chaos: Jedi Eclipse, Buffy the Vampire Slaver: Revenant, Mel Odom

5) SW: TNJO: Balance Point, Kathy Tyers (Del Rey) GAMING-RELATED

SAMING-RELATED

1) DL: Dragons of a Fallen Sun, Weis & Hickman (WotC)

2) FR: Servant of the Shard, R.A. Salvatore (WotC)

3) Battletech: Path of Glory, Randall N. Bills (Roc)

4) DL: The Thieves' Guild, Jeff Crook (WotC)

5) DL:Draconian Measures, Perrin & Weis (WotC)

Waldenbooks

HARDCOVERS 1) Shadow of the Hegemon, Orson Scott Card (Tor)

 Winter's Heart, Robert Jordan (Tor)
 The Redemption of Althalus David & Leight Eddings (Del Rey)
4) A Storm of Swords, George R.R. Martin

(Daritatin Special)

The Voyage of the Jerle Shannara: Ilse Witch,
Terry Brooks (Del Rey)

6) Faith of the Fallen, Terry Goodkind (Tor)

Beyond World's End. Lackey & Edghill (Baen) Dune: House Harkonnen, Herbert & Anderson

tam Spectra) The Amber Spyglass, Philip Pullman (Knopf)
 Colonization: Aftershocks, Harry Turtledove

PAPERBACKS Ender's Shadow, Orson Scott Card (Tor) The Hobbit, J.R.R. Tolkien (Del Rey)

Colonization: Down to Earth, Harry Turtledove

Dune, Frank Herbert (Ace) The Fellowship of the Ring, J.R.R. Tolkien

(Houghton Mifflin)
Phule Me Twice, Asprin & Heck (Ace)
Darksong Rising, L.E. Modesitt, Jr. (Tor)
The Challee, Deborah Chester (Ace)

 The Chalice, Deborah Chester (Ace)
 A Clash of Kings, George R.R. Martin (Bantam Spectra) 10) The Iron Tower, Dennis L. McKieman (Roc)

TRADE PAPERBACKS HADE PAPEHBACKS

1) Lord of the Rings, J.R.R. Tolkien(Houghton Mifflin)

2) The Hobbit, J.R.R. Tolkien (Houghton Mifflin)

3) The Fellowship of the Ring, J.R.R. Tolkien

(Houghton Mifflin)
 The Mists of Avalon, Marion Z. Bradley (Del Rey)
 Cryptonomicon, Neal Staphenson (HarperPerennial)
 MEDIA-RELATED

ST: Dark Passions, Book Two, Susan Wright (Pocket)
 ST: Dark Passions, Book One, Susan Wright (Pocket)

Star Wars: Darth Maul, Shadow Hunter, Michael 4) Star Trek: The Next Generation: Tooth & Claw.

Doranna Durgin (Pocket)
5) Star Trek: The Next Generation: Diplomatic Implausibility, Keith DeCandido (Pocket)

AMING-RELATED

1) DL: Dragons of a Fallen Sun, Weis & Hickman (WotC)

2) FR: Servant of the Shard, R.A. Salvatore (WotC)

3) FR: The Spine of the World, R.A. Salvatore (WotC) 4) DL: Dragons of Autumn Twillight, Weis & Hickman

5) DL: The Thieves' Guild. Jeff Crook (World) N Y Times Bk Review

Amazon.com

HARDCOVERS

IARDCOVERS

1) Shadow of the Hegemon, Orson Scott Card (Tor)
2) The Amber Spyglass, Phillip Pullman (Knopf)
3) Winter's Hearl, Robert Jordan (Tor)
4) A Storm of Swords, George R.R. Martin

5) Dune: House Harkonnen, Herhert & Anderson Beyond World's End, Lackey & Edghill (Baen)

6) Beyond World's End, Lackey & Edghill (Baer) Faith of the Fallen, Terry Goodkind (Tor)
7) The Redemption of Althalus, David & Leigh Eddings (Del Rey)
9) The Hobbit, J.R.R. Tolkien (Houghton Mifflin)
10) Lord of the Rings, J.R.R. Tolkien (Houghton Mifflin)

PAPERBACKS Ender's Shadow, Orson Scott Card (Tor)
 The Hobbit & The Lord of the Rings, J.R.R.

The Subtle Knife, Philip Pullman (Del Rey) Dune, Frank Herbert (Ace) A Game of Thrones, George R. R. Martin

(Bantam Spectra)
Ender's Game, Orson Scott Card (Tor)
Dune Messlah, Frank Herbert (Ace)

Children of Dune, Frank Herbert (Ace)
Speaker for the Dead, Orson Scott Card (Tor)
God Emperor of Dune, Frank Herbert (Ace) TRADE PAPERBACKS

Cryptonomicon, Neal Stephenson (HarperPerent
 The Hobbit & The Lord of the Rings, J.R.R.

2) The Hobbit & The Lord of the Rings, J.R.R. Tolkien (Del Rey)
3) Snow Crash, Neal Stephenson (Bantam Spectra)
4) The Great Book of Amber: The Amber Chronicles 1-10, Roger Zelazny (Eos)
5) The Golden Compass, Philip Pullman (Knopf)
MEDIA-RELATED

1) ST: Dark Passions, Book One, Susan Wright 2) ST: Dark Passions, Book Two, Susan Wright

3) SW: TNJO: Agents of Chaos: Jedi Eclipse. James Luceno (Del Rey)

4) SW: TNJO: Balance Point, Kathy Tyers (Del Rey)

5) Babylon 5: Legions of Fire: Out of the Darkness,
Peter David (Del Rey)

GAMING-RELATED AMMING-RELATED

1) DL: Dragons of a Fallen Sun, Weis & Hickman (WotC)

2) FR: Servant of the Shard, R.A. Salvatore (WotC)

3) FR: The Dark Elf Trilogy, R.A. Salvatore (WotC)

4) Forgotten Realms: The Lewind Dale Trilogy, .A. Salvatore (Work

5) FR: The Spine of the World, R.A. Salvatore (WotC)

Washington Post

General Bestsellers HARDCOVERS From the Corner of His Eye, Dean Koontz (Bantam) Shadow of the Hegemon, Orson Scott Card (Tor) On Writing, Stephen King (Scribner) Merrick, Anne Rice (Knopf) Merrick, Änne Rice (Knopi) Winter's Heart, Robert Jordan (Tor) The Redemption of Althalus, David & Leigh Eddings (Del Rey) Killing Time, Caleb Carr (Eandom House) Dune: House Harrhomen, Herbert/Anderson (Bantam Spectra) A Storm of Swords, George R.H. Martin (Bantam Spectra)

A Storm of Swords, George R.P. Marini (Bartiam Spectra)
'At ARBCOOVER' Defisions of Akaban, J.K. Rowling (Scholastic)
Harry Potter & the Goblet of Fire, J.K. Rowling (Scholastic)
Harry Potter & the Sorcerer's Store, J.K. Rowling (Scholastic)
Harry Potter & the Sorcerer's Store, J.K. Rowling (Scholastic)
Harry Potter & the Sorcerer's Store, J.K. Rowling (Scholastic)
Harry Potter & the Chamber of Secrets, J.K. Rowling (Scholastic)
Harry Potter & Store Chamber of Secrets, J.K. Rowling (Scholastic)
Harry Store (Scholastic)
Harry Store (Scholastic)
Harry Store (Scholastic)
Harry Marchaet Water of Oz. L. Pract Sean (Notice)

PAPERBACKS
False Memory, Dean Koontz (Bantam)
Timeline, Michael Crichton (Ballantine)
Ender's Shadow, Orson Scott Card (Tor)
Ender's Game, Orson Scott Card (Tor)

Ender's Game, Orson Scott Card (Tor)
DragonLance: Dragons of a Fallen Sun, Weis & Hickman (WotC)
YAPAPERBACKS
Harry Potter & the Chamber of Secrets, J.K. Rowling (Scholastic)
Harry Potter & the Sorcerer's Stone, J.K. Rowling (Scholastic)

See Locus Online for weekly charts of genre books on these and eight other general bestseller lists!

21 28 15 22 29 12 á 15 15 * lists top 10 only 14

figures given every 3 weeks as of mid-Sentember

Wall St. Journal

26

19

14 12

USA Today Harry Potter & the Sorcerer's Stone (pb), J.K. Rowling (Scholastic) [3,3,5]

25

20

Harry Potter & the Chamber of Secrets (pb.), J.K. Rowling (Scholastic) [3:3.5] Harry Potter & the Chamber of Secrets (pb.), J.K. Rowling (Scholastic) [4:7,6] Harry Potter & the Prisoner of Azkaban, J.K. Rowling (Scholastic) [8:9,11] Harry Potter & the Gobiet of Fire, J.K. Rowling (Scholastic) [11:1,4,14]

False Memory, Dean Koontz (Bantam) [13,16,17]

The list from USA Today is a monthly representation of their weekly bestseller list. The number on the left is the book's highest position for the month. The numbers in brackets are the lower, or same, list positions for any other week of that month. The published list is of 50 books.

10) From the Corner of His Eye, Dean Koontz (Bantam) [12,19,28]
13) Timeline, Michael Crichton (Ballantine) [18,23,26]
14) Shadow of the Hegemon, Orson Scott Card (Tor) [63]
49) On Writing, Stephen King (Scribner)

LOCUS April 2001 / 63

Tor editor Jenna [Anne] Felice, 25, died March 10, 2001 at New York Methodist Hospital in Park Slope, Brooklyn, where she was taken in a coma after suffering a severe asthma attack on March 4; she never regained consciousness. She was born January 9, 1976 in New York, New York. Orphaned at 15, the task of raising her ten-year-old sister. Vanessa, fell to her. She went to work at Tor in 1991 as a 15-year-old high school intern (she told Tor she was 16), and stayed on part-time while going to school. She became Patrick Nielsen Hayden's editorial assistant in 1996. and also worked with Beth Meacham and Claire Eddy; she was promoted to full editor in 1997 at age 21, the youngest editor in the field.

Most recently, she edited Lawrence Watt-Evans's last two Tor books, bought and edited Kit Reed's mainstream novel @expectations, worked with Ellen Datlow on Paul McAuley and Jonathan Carroll's new novels, was in-house editor on several Sean McMullen novels, and introduced American readers to Austra-

lian fantasy writer Isobel Carmody.

She was also associate editor of small-press SF Century magazine (which published a novelette on the current Nebula final ballot), and had a poem and several essays published as by Jenna A. Felice. She is survived by her sister, Vanessa, and companion and Century editor, Rob Killheffer. Her organs were donated for transplant according to her wishes. A memorial fund to help pay outstanding medical, funeral, and other expenses has been established. Send contributions to: The Jenna Felice Memorial Fund, c/o Jason Killheffer, 68 Manorwood Drive, Branford CT 06405.

by Patrick Nielsen Hayden

When I talk about Jenna Felice, I often use the phrase "feral child." And I don't mean anything untoward by it; indeed, I mean it as a compliment. I mean she's someone who, despite her youth, spent more years taking care of herself than many people a decade older than her. By the time Jenna was in her early teens, almost everyone in her birth family was dead or in jail. She more or less raised her younger sister herself. I don't know a lot about this part of her life, aside from a magazine essay she once wrote (and sold) about being a survivor of a family destroyed by AIDS. For me, the camera first zooms in on Jenna in 1991, when she came to Tor as an intern from Hunter College High School. She was fifteen

She was a terrific intern - mouthy, funny, perceptive, immensely practical and direct. A great fit for Tor, an organization that tends to favor self-starters. Which is another way of saying we're less efficiently organized than we ought to be, so that the kind of people who flourish at Tor tend to be those with a



Jenna Felice and Martha Soukup collecting money for bungee jumping (1996)

Obituaries



Jenna Felice (2000)

certain kind of confidence and flair - people willing to roll up their sleeves and remake the universe as seems sensible to them. Jenna had that kind of fearlessness from the start.

So when, a few years later, I needed a new fulltime, on-staff editorial assistant, Jenna was the obvious choice. And an outstanding assistant she turned out to be. In a very real sense a senior book editor is only as good as his or her assistant, and Jenna was very good indeed. She made it her business to know everybody, not just at Tor (where our growth has long outstripped my ability to remember who all the new faces are) but all the people who get stuff done in the service departments of St. Martin's and Holtzbrinck. Jenna could make the bureaucracy jump through hoops of fire. Packages held up at a Canadian customs broker? Warehouse making it hard to mail Nebula-nominated books to everyone in SFWA? Need to cut a check instantly and ship it by overnight mail to Brazil? Jenna knew how to make it happen. She was Radar O'Reilly with a tough, sometimes dismissive, often exasperated, always funny, and very Brooklyn attitude.

And she was smart. All through this time she was working with Rob Killheffer on Century, the excellent (if maddeningly infrequent) small-press magazine of ambitious, edgy SF. She was an insightful editorial reader for me. She had canny self-taught taste and judgment. She read widely and voraciously outside of SF, and had strong opinions about what was what. She had a knack for spotting talented people and making friends with them. She could be kind, and she could be tough. Being a good editor entails all of these qualities. That she had them was evident when she was an intern and when she was my assistant. So in the natural course of things, eventually she was promoted, becoming a full editor at 21 - the youngest in the SF book industry.

Which under the best of circumstances would be a stressful thing to be. And real life never happens under the best of circumstances. Jenna could also be dismissive, tactless, and wrongheaded. I wanted to drop-kick her out the 14th floor of the Flatiron Building at times. No doubt she wanted to do the same to me. We were very similar in some ways, and we baffled one another in others. Our relationship as friends and colleagues was always a little wary, punctuated by moments of hilarious self-recognition. Every so often, we had the refreshing ability to call one another on each other's bullshit.

The news of her sickness, hospitalization, and coma reached Tor on Monday. Multiple Tor employees visited her as she lay unconscious in the respiratory ward; over that week, so - it seemed - did practically everyone else in New York. Visitors read to her, played music, talked to her, cajoled her, held her hand, stroked her hair. As far as I could tell, the flow

of people never stopped. Even at two in the morning, the hallway outside her ward was like a small con vention. People ran into one another in that hospital who hadn't seen each other in years.

Back at Tor, as that week went on, I would walk ast Jenna's office and the light would be on and what I would think in that first microsecond would be "Oh, good, Jenna's back," and of course she wasn't back, and all the insupportable, harely real, impossible-toencompass news of the last several days would return to me

Now that terrible week is over, and we know she won't be back. All we have is what she left us. Dash. Attitude Enthusiasm tempered with style - and style tempered with a sense of humor. Rather than all those admirable qualities, though, I'd rather just have Jenna.

I want for her to be behind her desk, peering nearsightedly into her dusty computer monitor, about to say something funny and wryly dismissive about this piece of writing, because she'd be appalled at all this sentiment and embarrassed on my behalf that I should be perpetrating it.

That would be Jenna. I just want her back.

Patrick Nielsen Hayden

JENNA By Beth Meacham

She didn't want anyone to know it, but she was a character out of a science fiction novel - the young genius who overcomes tremendous adversity and achieves great things through courage and perseverance. The classic hero also has luck on her side, but Jenna's luck ran out on March 4, 2001, and it breaks my heart

She came to work at Tor when she was 15, part of our high-school intern program. She was a scholarship student at Hunter College High School, and I remember her as an intense little girl with wild hair and big glasses, who would stare at me and ask searching questions - then flinch as if she expected to be dismissed instead of answered. At first she was always surprised when I answered her at length - but they were such good questions.

Gradually we learned that she was an orphan, her mother recently dead of AIDS, her father long gone. She had a baby sister, and an aged grandmother, who seemed more in need of Jenna's care than able to take care of the girls. Jenna was determined to make a good life for herself, and she had learned not to expect much help in life

Two years later we offered her a full-time job, and I was very happy to take this ambitious, clever, funny oung thing as my editorial assistant, sharing her time with Patrick

She learned really fast, and the shyness disappeared as her confidence grew. She understood bureaucracies, and she knew how to make friends with the people who run them. She could make writers feel loved, and knew how to distinguish between things that were really important and merely urgent. She knew how to get things done, and she knew how to keep me on deadline, no small feat at times! We became close friends. She had a wonderful taste in fiction that encompassed both commercial fantasy and the edgiest SF of the late '90s. And she didn't just know what she liked, she knew why she liked it. She



Jenna Felice, Rob Killheffer (1997)

edited books for us, she and Rob Killheffer published the wonderful Century, she worked for a time for the New York Review of Science Fiction. She was burning brighter and brighter every year.

And like all great assistants, she was too good to keep

It was only a few years before it became clear that she must be promoted. Full editor at 21, the youngest ever in the business. I missed our three-times-a-day phone calls, but we stayed in close touch and I had the great pleasure of continuing to help her and watching her grow in her profession. She was terrific. She was just beginning to establish a list of her own, just beginning to show us what she could do. Her death is

a tragedy for the future of our genre And all that is just a professional biography. My memories of Jenna are a kaleidoscope of images. The little girl over the breakfast table in a hotel, so neryous, wanting the job so bad that she was shaking. Jenna bringing me up to date on all the gossip late at night at a convention. Struggling over a P&L to make sure Jenna could answer any possible question Tom or Linda might ask her. My heart in my throat as she flung herself off the bungee-jumping tower next to the Queen Mary. Listening in amazement as she talked football with The Guys - Jenna was a jock. Shooting pool. Laughing over cow-print computer cozies. Talking strategy for a deal or an auction. Showing me pictures of her cats, demanding pictures of my horses. Her expression when she told me she had to go bail her boyfriend out of jail in Providence. Coming out of a sweat-lodge into the Arizona night, ecstatic with the experience. Wheedling me into coming along for Friday night drinks with the 20-year-olds of Tor. Watching the Tempel Lipizzans in morning schooling during an escape from the WorldCon in Chicago. Yelling at her for not taking her medication.

I knew her for ten years. I thought I'd know her forever. I'll miss her more than I can say. - Beth Meacham

JENNA FELICE by James Frenkel

When I met Jenna Felice she was a teenager, still in high school, interning in the Tor offices. I was first amazed that she was so young and yet so energetic and interested in publishing. Over the past ten years I've seen her go from intern to full-time editor at Tor, and it was wonderful to watch her mature into the

Jenna was always a hard-working person. She had various health problems over the years, and the asthma that finally killed her was something she struggled with for a long time. But it didn't keep her from doing what she wanted to do, for the most part. I remember seeing the videotape of her bungee jumping during a Nebula weekend on the west coast a few vears ago. That was definitely Jenna.

And getting all excited about a new author - that was Jenna, too. She worked long hours in the office at Tor to get all her work done, and still be able to make Century, the magazine she and Rob Killheffer edited, come out twice last year. That in itself was a major effort, and the fact that a piece from the magazine is up for a Nebula, is fitting and well deserved.

She really championed her young writers, as a terrific young editor should do, and it's just a terrible shame that she'll never get to see the success I'm sure some of them will have. Jenna was loved by everyone who knew her, even a little, as my assistants, Tracy Berg and Jesse Vogel did, just in the time since they met her and spent time with her at Wiscon and Chicon this past year. She had a way of making you feel welcome to her world, and she always seemed to make sure you understood that your company was of value to her. Jenna wasn't perfect, but what imperfections she had only served to make her more human. She cared about people more than most people I know, and the world really was better when she was

I felt privileged to be one of the many friends of Jenna. We will all miss her terribly. We do already. -James Frenkel

JENNA: A SUDDENNESS By Eleanor Lang

Most people enter your life slowly. You become aware of them, get to know them through friends or work, and gradually, they become a part of your life.

Not Jenna. She was just there, suddenly She was interning at Tor, had been for a minute and a half, maybe. Patrick Nielsen Hayden called me.
"We have this new intern," he said. "She's really young, but I think she'll work out" Scraps deSelby phoned me and told me the same thing, adding that he thought I should take the intern out to coffee. So I

I remember that first coffee, Jenna was young, brash, quick, and sharp as a knife. She didn't stop talking, maintaining a continuous running commentary on everything around her. She slowed down only a little when she told me how she had lost her parents. And that was it. We were friends. No gettingto-know-you. She was just in my life, from that moment forward. I knew she always would be, just as I know that the Flatiron building will always be on 23rd Street. That's just the way the world works, the geography of my life is arranged.

Fast forward to last week.

I got to the hospital as soon as I heard, within a couple of hours. You know the rest. She was asleep when I got there, and she never did wake up. Jenna left my life as suddenly as she entered it. Some information. A first visit, and within a week, an irrevocable change to my life.

If you met Jenna, and especially if you never got the chance, this is what you need to know: She was and always will be young, brash, quick, and sharp as a knife. She enjoyed her life, and her work. Jenna was always laughing, she glowed in every picture I have of her I miss my friend.

- Eleanor Lang

JENNA FELICE by Ellen Datlow

Jenna Felice was warm, funny, smart, and full of life. I can't believe that she's gone. Every day in the hospital I kept hoping she'd wake up so I could hear her voice again. We'll never again be able to have lunch at the T Salon and compare the tea we like (she introduced me to Tibetan Tiger) and I'll never be able to have her over for dinner to eat one of the few things I cook (about twice a year), and some-thing she told me she never tired of - garlic chicken. No more cow gifts. As silly as it seems, I'll never be able to look at a cow in any shape or form without thinking of Jenna.

Jenna was passionate about science fiction and fantasy and totally professional to work with. She was a wonderful colleague and she was my friend. I miss

JENNA FELICE by Charles de Lint

Whenever I'm asked what it is that I like about being a Tor author, the first thing I usually say is that I like being with a publisher where everybody in the company is a book lover, not only the editorial staff. But just as importantly, if not more so, is how the people who work for Tor interact like a big family. Even when someone moves from the city, or gets a different job, they remain part of that family, and when you become a Tor author, it's a little like getting married - you immediately acquire a whole new set of "in-lawe

This weekend the Tor family lost one of its beloved daughters, Jenna Felice, and I'm heartbroken. Although we only met in person a couple of times, for many years Jenna was my main in-house contact at Tor. We exchanged countless emails and phone calls and even if I was dealing with a problem, if I got Jenna on the line, nothing seemed quite so formidable anymore. She was incredibly efficient - probably because she cared so much.

Jenna was sweet and smart and funny and goodhearted. I'm going to miss her terribly Charles de Lint JENNA FELICE by China Miéville

I was lucky enough to work with Jenna on my first ever American publication. I was all over the place, but she was consummate - patient and very kind to an ignorant rookie. She managed to make the whole nerve-wracking experience a lot of fun, all from thousands of miles away. Jenna was a very great pleasure to work with. I was looking forward to meeting her very much and am stunned and deeply saddened by har death China Miéville

JENNA FELICE: AN APPRECIATION by Sean McMullen

For authors, Jenna was the editor from heaven. She worked on four of my books, and in all of my dealings with her there were no arguments, no delays, no schedules missed, and no late cheques. The word 'problem" ceased to exist. Her covers were heautiful vet designed to sell, her editorial advice was intelligent and non-intrusive, and she always kept me informed. I kept thinking that she was too good for a new author, and that she would be taken away from me. After meeting her last year I came back to Australia and told local authors that they just had to meet the woman, she was not only an efficient dynamic and dedicated editor, she was really fun to be with. Now those of us who were lucky enough to meet her are suddenly members of a sad and exclusive club. - Sean McMullen

> JENNA FELICE: A FEW WORDS by Harlan Ellison

We talked at least once a month. But I didn't know what had happened, hadn't heard, no one had called during that long week. So this morning I called her extension at Tor, to catch up, find out how Rob was doing, exchange gossip. A female voice answered, and I said quickly, "Is this the world famous Jenna Felice.

star of stage, screen, radio, radar, and crabgrass? And the female voice said, "No. Who is this?" And I thought Tor had changed the phone extensions around again, and I said who I was, and asked to speak to Jenna. And that pleasant female voice was

suddenly shrouded by a tone of voice I've come to know in these last few years of so many friends vanishing, and she said, "Then you don't know about Jenna?" There is no describing the moment that follows. And I knew it had to be one of two things. Fired or

dead. I wished with all my heart for the former as I said, "You're not going to tell me she's dead, are you?" And that kindly young woman said softly, "No,

I'm not going to tell you that. Please hold on." She went away. Muzak played. I hung there without support, just hanging in mid-air, as Muzak played. Then Claire Eddy came on, and she told me She was smart, oh boy was she bright. And witty,

And had one of the lowest bullshit thresholds of any one I've ever known. She was literate and goodhearted and pretty and charming and loyal; and she could keep a confidence, knew the right thing to say when you were acting like a chump; loved wordplay and the bon mot.

All the usual pertain: the good die young; her like will not be seen again; she'll be missed; it isn't fair. But it comes down to this: God has been off the job too long already, and this shit cannot continue!

There is not nearly enough adorable in the universe for us to suffer this vanishment with equanim--Harlan Ellison

JENNA FELICE by Anna Carlino

Jenna and her parents (and later her sister, Vanessa) lived in a red, brick house owned by my uncle in Bensonhurst, Brooklyn in the '70s and early '80s. With the help of fates' hand, or our mutual love of books and reading, we both wound up working at Tor Books in the mid '90s. My family was delighted to hear of our reunion in the Flatiron.

I remembered Jenna before she recalled who I was (after all, I was six years older) - and then she excitedly remembered how I fit into the hazy picture she had - of southern Brooklyn from so many years ago I knew that at the tender age of three she was a smart cookie. She could read better than the grade school kids I knew; had a lot of toys, and had a big vocabulary. Even then, I thought: "so precocious

My cousin Francesca recalls that Jenna taught her how to read and Jenna was a year younger than Francesca. Fran always remembers that Jenna taught her, her first word: "periwinkle" from the Cravola box. This somber weekend, when I told Fran of Jenna's passing, we remarked on the cruel unfairness of it all; but what we want to fiercely remember is the spunky, sparkly, super-smart: Jenna "Ann" (as she was known then) Felice. She will always be remem-- Anna Carlina

JENNA by Rob Killheffer It's strange to find that I don't feel I can add much

SF short-story writer J[ohn] Harvey Haggard, 87, died in Southern California March 15, 2001. Born November 30, 1913, he had 30 stories published between 1930 and 1960, most of them before World War II, including series "Earthguard" in Wonder Stories (1933-1934), "Messenger to Infinity" (1942) and "Homecoming" (1955) were included in antholo Ackermanthology (1997). A distant relative of H Rider Haggard, he studied physics and researched his stories thoroughly to make sure they were scientifically sound. He is survived by Dorothy, his wife of 67 years, and one daughter

Robert Ludlum, 73, whose intricate paranoiac cold-war thrillers were not science fiction, although the plotting was fantastic enough, died March 12, 2001 in Naples, Florida, where he maintained a home, after suffering a massive heart attack. He was born in New York City, May 25, 1927, and graduated in 1951 with a BA in Fine Arts from Wesleyan University. Middletown CT, where he met his first wife, Mary Ryducha: they married the same year and had two sons and one daughter. Ludlum began his career as a Broadway theater actor and producer in the 1950s and '60s, and also did some television. He became a freelance writer in 1969 at age 42, and wrote his first book, The Scarlatti Inheritance (1971), on a lark, wondering if a man in his 40s could succeed writing spy novels; 21 with over 290 million copies sold answered the question. He used a couple of pen names. but wrote mostly under his own name: The Matlock Paper (1973), Trevayne (1973, as Jonathan Ryder), The Road to Gandolfo (1975, as Michael Shepherd), to all the wonderful things people have said and written about Jenna, in these pages and elsewhere. I know it's not true - I could fill every column inch of this issue and every other for the year with memories. But I don't think they would do much more than contribute detail. The huge outpouring of sorrow over Jenna's death, from all quarters, around the country, and around the world, is the best and clearest statement that can he made about her life. She loved life, she loved SF and the publishing world, she loved all the people she met as she made her way through it from intern to editor. She could hold conversation with anyone, from the weary pros at the bar to the giddy teenaged fans in the game room. She won all their hearts. David Bunch, cranky as they come, loved her. I don't believe she met anyone, however briefly, who didn't thereafter hold her somewhere warmly in their thoughts

Beyond this, though, beyond the undeniable spark of her personality, Jenna brought a passionate devotion to the field that it sorely needs. How rare is it to find someone so young and vibrant dedicating herself so completely to the literature of SF? Those of us who knew her well will always know the pain of her absence in a personal way, but the field will suffer her loss in ways impossible to enumerate, because they are the losses of possibility. What might Jenna have done with another five years, or ten, let alone the fifty or more that she rightly had coming? We'll never know for certain, but we can know that it would have enriched our lives, and the life of SF, beyond the normal power of a single human being.

Every death diminishes the world, but few deaths so directly tear at so many hearts. Had she lived out the proverbial three score and ten. Jenna would have had the whole world weeping for her loss. But no sea of tears can bring her back, no wailing thunderclap can close the wound. All that is left for us is to treasure our memories, and to honor Jenna in the living of our lives. Let us all be a little kinder, a little brighter, a little more alive, and we will thereby keep some-

thing of Jenna in the world and in ourselves - Rob Killheffer

J. Harvey Haggard (1984)

The Gemini Contenders (1976), the three-book Bourne" series (1980-1990), The Parsifal Mosaic (1982), The Icarus Agenda (1988), The Prometheus Deception (2000), to name a few. Ludlum was working on at least three books at the time of his death. He is survived by wife Karen (Mary died in 1996), sons Michael and Jonathan, and daughter Glynis.

Editor, translator, and writer Mirra Ginsburg died December 26, 2000; her exact age was unclear, as June 10, 1909 and 1919 have been given as birth dates. She was born in Bobruisk, Minsk, Russia, and lived in Latvia and Canada before settling in the US. Her first professional sale was a translation of Mikhail Bulgakov's "The Fatal Eggs" for F&SF in

1964. She went on to translate many popular works into English from Russian and Yiddish, for which she also often wrote long biographical introductions, including Bulgakov's famous The Master & Margarita, We and several short stories by Yevgeny Zamyatin, Daughter of Night by Lydia Obukhova, juvenile Alice by Kirill Bulychev, as well as works by Dostovevsky, Isaac Babel, and Isaac Bashevis Singer. She did double duty as editor and translator of three Soviet SF collections: Last Door to Alya (1968), The Ultimate Threshold (1970), and YA The Air of Mars and Other Stories of Time and Space (1976), and edited SF/fantasy anthology The Fatal Eggs and Other Soviet Satire (1965). She was awarded a Guggenheim Fellowship in 1975-1976. Her own bestknown books were for young children, often adapted from Russian and Eastern European folktales.

Tina Spell, 34, who wrote as T.M. Spell, died of cancer February 16, 2001. Her novelette "Red Tide, White Tide" placed second in the Writers of the Future contest, and appeared in L. Ron Hubbard Presents Writers of the Future Volume XIV (1998). She was born in 1966, earned a BA in English literature and journalism from Flagler College in 1987. held various jobs, including newspaper reporter, and edited a number of fanzines. She was a 1998 graduate of Clarion at Michigan State University; Clarion has established a Tina Spell Memorial Scholarship fund. Donations can be mailed to: Clarion, c/o Mary Sheridan, E-193 Holmes Hall, Michigan State University, East Lansing MI 48825-1107; note "Tina Spell Scholarship" on the memo line

Dear Locus, I co-edit the World Fantasy Award winning anthology series The Year's Best Fantasy and Horror (St. Martin's Press) with Ferri Windling. The fourteenth annual collec-tion will be out in July 2001. We are now reading for the fifteenth volume, which will include all material published

I am looking for stories from all branches of horror: from the traditional-supernatural to the borderline, including high tech science fiction horror, psychological horror or anything else that might qualify. If in doubt, send it. This is a reprint anthology so I am only reading material published in or about to be published during the year 2001. Submission deadline for stories is December 15th, 2001. Anything sent cessume or stories is December 15th, 2001. Anything sent after this deadline will reach me too late, if a magazine you edit will be coming out by December 31st 2001 you can send me galleys or manuscripts so that I can judge the stories in time.

stories in time.

There are summations of "the year in horror," and "the year in fantasy" in the front of each volume. These include year in the little of a carrivation. These little of magazine and publishing news concerning the horror and fantasy fields, novels we've read and liked, and in my section, "odds and ends"—material that doesn't fit anywhere else but that I feel might interest the horror reader (like strange nonfiction titles, art books, etc.). But I have to be aware of this material in order to mention it. The deadline

When sending me material please put YEAR'S BEST HORROR on the envelope; Ellen Datlow, 48 Eighth Avenue PMB 405, New York, NY 10014. Terri Windling's submissions should be sent to: The

Year's Best Fantasy, c/o Richard and Mardelle Kunz, 2509 N. Campbell PMB 402, Tucson, AZ 85719-3304. Terri covers fantasy and I cover horror. If you consider

Locus Letters

I do not want to receive manuscripts from authors of stories from venues that it's likely I already receive regularly (like Interzone, The Third Alternative, Pesping Tom, etc.) or from anthologies, unless I don't have that anthology. And please do not send a SASE to let you know if I like a story. If I choose it you will be informed. If you want to make sure I receive something, enclose a self-addressed-stamped postcard and I will let you know the date it arrived. For sto-

ries that appear on the web, please send me (or have the publisher send me) print-outs of your story. —Ellen Datlow

While I have the greatest respect for Kelly Freas and enjoyed his interview in the March Locus, I admit to being state of the (genre) art. I'm sincerely glad people are inter-ested in his prints (though question the wisdom of his reas tantamount to watering the wine), but it's quite a leap to and I are travelling in the same circles or talking to the Serious people, because my take is that this is the genuine Golden Age of a cleince factor and findays at A. We've got the a Michael Age of a cleince factor and findays at A. We've got the a Michael Age of a clein and the Age of a clein and the Age of a clein and the Age of the Age

were movie stars. If Kelly wants to be dismissive of the originality of the illustrators working in the field today, well, of the most talented and most varied group artists ever to create F&SF art working in the field right now, today, this minute. That Kelly seemingly doesn't recognize that too bad for Kelly. He's missing out. Likewise, his characterization of the field of non-SF art

as "artsy-fartsy" is more than a little disingenuous: if Kelly likes wonderful illustration with classic sensibilities he needs isses wonderful illustration with classic sensibilities he needs to be looking at the work of Gary Kelley, Michael Deas, Greg Manchess, Tim O'Brien, John Rush, Mark Summers, or Chris Payre to name a mere handful among literally hundreds (if not thousands) of definitely "artsy", but certainly not fartsy talents.

Dear Locus, I'm editing and publishing an art & prose book intended as a celebration of Paul Linebarger and his works as Cordwainer Smith, with the approval and support of his family, Kind of a litterary wake. All profits from sale of the book will go to charities chosen by his daughters.

book will go to charities chosen by his daughters. For prose, we're paying 5 cents a word (new material) and 3 cents a word (previously published stuff). Rates have not been set for artwork or other material yet. http://www.stroon.org discusses the basics of the project, and lists the participants so far.

project, and lists the participants so trar.

Please contact meli you would like to contribute, kibbitz, or otherwise help out. In particular, "Im trying to find creators and owners of Smith book or magazine covers from editions worldwide, starting with the estate of Virgil Finlay.

— David Lubkin, Unreasonable Books Box 7288, Nashua NH 03060

Welcome to the 33rd Anniversary issue of Locus. Editorial Matters There isn't anything special about it, except that we've lasted longer than I would've thought possible. That first issue dated April 1968 (actually, it was numhered trial issue 1, and didn't get mailed until May) with a print run of 60 copies, was supposed to be the beginning of a fanzine set to appear for only 18 months. It was started as an advertisement for the Boston in 1971 committee (they paid for it, printed it, and mailed it) and, in the normal course of events. would have been dropped at the 1969 Worldcon, when the bidding for 1971 closed. But my fanaticism got the better of me, and I quickly took it over completely. When the magazine just missed making the Hugo ballot in 1969, we had another goal. Boston won that 1971 Worldcon in 1969, but we continued anyway. Locus made the 1970 Hugo ballot and placed second. We won our first Hugo, fittingly, just 30 years ago at Boston in 1971. We moved to California in 1972, and I became a full-time writer and editor in 1975. The outside writing pretty much ended in 1978, and I've concentrated on Locus ever since. The magazine was mimeographed until 1974, done by instant printing through 1980, (we had to collate and fold the individual sheets), and has been printed and collated since then. In 1996, we went to a mailing service, and the monthly collating parties and dinners stopped. I still miss them - except when I remember how much work they were! In 1998, we went to an outside subscription service. We've had more problems with both mailing and subscriptions since we gave up doing them in-house, but there wasn't any choice. The writing, editorial, and production workload seem to be increasing exponentially. Fifteen years ago, Locus had less than half the editorial content it has now, even though we're still just trying to cover the same ground. Like computers themselves, the data we have to process each issue has moved

from a 16K universe to a 40 megabyte one. More and more dated material such as readings, signings, conventions, etc. are migrating to our web site - but it doesn't seem to cut the size of the magazine. Part of it is the stories as well as the reviews are getting longer and more complex - a function of better coverage. I hone it keens un!

The latest change in the magazine is in outsourcing the cover design. Arnie Fenner has graciously taken it over and given Locus a new look. What will the future bring? Surprises, of course. We plan a special issue for our 500th regular number which should be dated September 2002 and appear at the San Jose Worldcon, That's only 17 issues away, so we'd hetter start working on it now! IENNA FELICE

I try to run appreciations that celebrate the life of a nerson, not dwell on their untimely death. But some times it's hard to do. I heard about Jenna the day after she went into a coma and followed the more-thandaily reports from Ellen Datlow and Ellie Lang all week. I started out hoping and praying that Jenna would come out OK, then after they found extensive irreparable brain damage, hoping she wouldn't be able to breathe on her own. I'm old enough to know that life is unfair, but it still shocks me when it's driven home like this. Jenna was 25, and I've known her since she was a teenager. She was always cheerful. friendly, and efficient. I remember her bungee jumping at the Queen Mary, trying to get me to go to Greenwich Village at 2 AM to Have Fun. etc.. Whenever I called and needed something, she was always helpful and got it done. She was looking forward to attending the Conference on the Fantastic in Florida this March, and now it won't happen. She had so much

Life is unfair LOCUS POLL & SURVEY

We still need as many ballots as we can get from you before the April 16 deadline. Could you please go back to your February issue, pull out the ballot, fill it out, and mail it in? Failing that, you can vote on our website, although it actually takes more time and limits write-ins. You'll need your subscription number in order to get a free issue for voting. The more votes, the more realistic the results.

HELP STILL WANTED

We're still looking for part-time or full-time help here in Oakland, California. It can't be done by telecommuting. The job is an entry-level position paying \$20-22K per year. You need a clean driving record (we have a company car), feel at home on a computer, be a nonsmoker, and love SF and fantasy. We need a résumé, a long letter about your involvement with SF, and enthusiasm. We want the material by email and will answer by email. Locus breaks down into three areas; editorial, production, and business. You will be expected to take over a piece of each. after a three-month training period. CORRECTIONS

We shouldn't believe everything we see on the Internet, Sarah Crichton, ex-publisher of Little, Brown is not related to Michael Crichton

Not exactly a correction, but Russell Letson missed the deadline this month. He should have a column NEXT ISSUE

May should have the Hugo Nominees and the final Stoker Nominees. The Nebula Winners won't be announced until after we go to press, so they'll be in the June issue, along with coverage of the banquet. The interviews are tentatively with John Crowley and Steven Erikson. See you then. -C. N. Brown

2001 Preliminary Stoker Ballot Continued from page 8

'. Glen Hirshberg (Shadows and Silence): "Forbidden Fruits That Rot Upon the Vine", Brian Hodge (Horror Garage #1); "Damned Fool Man", Tina Jens (Whispered from the Grave); Riding the Bullet, Stephen King (Phil-Trom the Gravey, Ridding the Bullett, Stephen King (Phillrum); "Zenith Rising" (Book One of The Plant), Stephen King (Phillrum); The Naming of Parts, Tim Lebbon (Sci Fic-tion/scill.com); Filthy Death, the Leering Clown, Joseph olications); "God-Moore & Brett A. Savory (DarkTales Publications); "God-desses", Linda Nagata (Sci Fiction/scifi.com); "Heart's Blood", William F. Nolan (Weird Tales); "In Shock", Joyce Carol Oates (F&SF); "God Screamed and Screamed, Then Lawrence P. Santoro (Cthulhu and the Co-

I Abs Him*, Lawreice P. Santoro (Chtulhu and the Gode, or Kids and Squids), Demone, Juhn Shirley (Genetury Dance); The Man on the Celling, Melane & Stave Rassic Tent (American Fartass); "On-there in the German Hearn in the Celling, Melane & Stave Rassic Tent (American Fartass); "On-there in the German Short (Estor, The German Short); "Blood crosses", John Short (Estor, The German Short); "Blood crosses, John Short (Estor, The German Short); "Blood crosses, John Short); "Blood crosses, John Short); "Blood crosses, John Short (Estor, The German Short); "Blood crosses, John Short, "Blood crosses, John Short); "Blood crosses, John Short, "Blood crosses, "Blood crosses, "Blood cros Bones and Other Deadly Obsessions; "Croccolie Gods;"
Petra A. Hopkins (Brainbox: The Beal Horror); "The Dark
Hearts of Stones; "Brian A. Hopkins (Dusiny Mirots); "Dead
"The Dead Stay Dead", Nick Kaufmann (Horrorfind);
"Comes a Cool Rain", Michael Kelly (Northern Horror);
"Comes," Jack Kecthum (October Dreams); "Shafter Pains;
"Patricia Lee Macomber (Gothic-Nef); "Dirty Black Summer;
"James Newman (Pragorar Grindis); "A Dichotomy of Be-

lief", Michael Oliveri (Bell, Book & Beyond); "Still Crazy iller, Michael Uliver, 19et, Bodor, & Beyond); Sain Grazy, After All These Years", Judi Rohrig (Horondrind); "Painting Blue Murders", Steve Sawlie (Something Wicked: A Tapestry of Darkness); "Fallien Angel", Robert J. Sawye (Strange Attraction); "Mexican Moon", Karen E. Taylo (Daughter of Dangerous Damee); "Dellining Moments" David Niall Wilson (Gothic.Net); "A Poem of Adrian, Grey" obert J. Sawyer Karen E. Taylor avid Niall Wilson & Brian "Madeline in Effigy", Mehitobel Wilson (Brainbox: The Real

Fiction Collection: Moon on the Water, Mort Castle (DarkTales Publications); The Death Artist, Dennis Etchlson (DreamHaven Books); Cage of Bones and Other Deadly Obsessions, John Everson (Delirium Books); I Love You and There's Nothing You Can Do About Gerard Daniel Houarner (Delirium Books); Up, Out of Cit-les That Blow Hot and Cold, Charlee Jacob (Delirium Books); Tales of Pain and Wonder. Caltlin R. Klernan ies That Blow Hot and Cold, Charleo Jacob (Delirium Books); Tales of Pain and Wonder, Caillin R. Kierran (Gauntiet Press); The Vampire Stories of Nancy Charles (Sauntiet Press); The Vampire Stories of Nancy Charle Christian Matinson (Gauntiet Press); Black Evening, David Morrell (Gamiter Parkway Publishers); Ghosta, Spirits, Computers and World Machines, Gene ONell (Imaginary Worlds Press); Night Freight, Bill Ghosts, Spifits, Computers and world Measuruse, Joseph O'Neill (Imaginary Worlds Press); Night Freight, Bill Pronzini (Leisure); Wind Over Heaven and Other Dark Tales, Bruce Holland Rogers (Wildside Press); Toybox, Al Sarrantonio (Gemetary Dance); Magic Ferror, Peter Stratu (Pandom House); City Fishing, Steve Rasnic Tem Silver Salamander Press); Ghost Music and Other Tales, Thomas Tessier (Cemetery Dance); Punktown, Jeffrey Thomas (Ministry of Whimsy Press); Terror Incognita, Jeffrey Thomas (Delirium Books); Scary Rednecks and Other Inbred Horrors, David Whitman & Weston Ochse

Anthology: Skull Full of Spurs: A Roundup of Weird Westerns, Jason Bovberg & Kirby Whitham, eds. (Dark Highway Press); Bell, Book & Beyond, P.D. Cacek, ed. (Design Image): October Dreams: A Celebration of Hal-Ioween, Richard Chizmar & Robert Morrish, eds. (Cem etery Dance); Taps and Sighs, Peter Crowther, ed. etery Dance); taps and signs, Peter Crowner, ed. (Sub-terranean Press); The Year's Best Fantasy & Horror, 13th Annual Collection, Ellen Datlow & Terri Windling, eds. (St. Martin's Press); Brainbox; The Real Horror, Steve Eller, ed. (Dreams Unlimited); Imagination Fully Dilated, Volume II, Elizabeth Engstrom, ed. (IFD Publishing); Em-braces: Dark Erotica, Paula Guran, ed. (Venus or Vixen Press); Extremes: Fantasy & Horror from the Ends of the Earth, Brian A. Hopkins, ed. (Lone Wolf Publications): The Red. Red Robin Project, Brian A. Hopkins, ed. (Lo The Red, Red Hobin Project, Brian A. Hopkins, eq. (Lone Wolf Publications); Cemetery Sonata III, June Hubbard, ed. (Charmeleon Publishing, Inc.); Chulhu & the Coeds or kids & Squids, Tina L. Jens, ed. (Twillight Tales/11th Hour Publications); Daughter of Dangerous Dames, Tina L. Jens, ed. (Twillight Tales/11th Hour Publications); Mammoth Book of Best New Horror 11, Stephen Jones, ed. moth Book of Beet New Horror 11, Stephen Jones, ed. (Robinson, Carrol & Garls) Strange Attraction, Edward Kramer, ed. (Bereshin's Shadowlands Press). Bad News, Silence. Christopher Rodern, ed. (Jab-Tree Press). Un-stall Selection, Gord Rollo, ed. (LTD Books); Queer Fear, Michael Rows, ed. (Arsanal Pulp Press). Northern Horror, Edo van Belkom, ed. (Quarry Press). There were also normisation in the following categories:

There were also nomination in the following categories: Nonfiction, Illustrated Narrative, Screenplay, Works for Young Readers, Poetry Collection, and Other Media. For a complete list of nominees see the HWA website at <www.horror.org/stokerballots.htm#preliminary>.

The Data File

Continued from page 9

date it was released in hardcover by Scribner.

Worldcons Update . Ballots for the Hugo and Retro Hugo Awards to be presented at Millennium Philcon (Worldcon 59) August 30 - September 3. 2001, in Philadelphia, have been mailed to members of Philcon. Members of Millennium Philcon as of January 31, 2001 and Chicon 2000 may vote - though no ballots were sent to the Chicon membership, nor can they vote online, unless they are also members of Philcon, because the online voting site requires a special code found on the Philcon mailing label.

Chicon members who are not members of Philcon but want to vote must download and print the nominating ballot from the Philcon website, which is in PDF format and requires the Adobe Acrobat Reader. available for free download at <www.adobe.com>, Ballots must be received by March 31, 2001, at: Hugo Awards Administrator, PO Box 2038, Clifton NJ 07015. Online nominations forms available at: <www.milphil.org/hugos/nominations.html>. Information on the awards is at: <www.milphil.org/hugos>.

(DarkTales Publications); Frights of Fancy, J.N. Williamson

Hotel rooms for Millennium Philcon can now be eserved; rates range from \$99 to \$160. Reservations for all rooms must be made directly with the hotel, except those for suites at the convention hotel, the Philadelphia Marriott, where rooms are \$135 to \$160. Room tax is an additional 14 percent. Registration forms are available at <www.netaxs.com/~phil2001/ hotltrav.html>, and can be mailed or faxed to the hotel. Reservations can also be made by phone and, in some cases, online. Convention info is available from: The Millennium Philcon, PO Box 310. Huntingdon Valley PA 19006-0310; e-mail: <phil 2001@netaxs.com>; website: <www.milphil.org

The 27th World Fantasy Convention (November 1-4, 2001 in Montreal, Ouebec, Canada) has issued Progress Report One, with the WFA nominating ballot and convention info. GoHs are Fred Saberhagen and Joel Champetier, with Charles de Lint as Toastmaster. Information: 2001 WFC, Box 7191, Chandler AZ 85246-7191, USA; (602) 395-1945; e-mail; <bruce.farr@intel.com>; website: <www.worldfan
tasy.org>.

Announcements *A series of coordinated SFWAsponned book signings will take place across the country during Nebula Weekend, April 27-29, 2001. Authors who will not be in Los Angeles that weekend and would like to participate, and volunteers interested in coordinating local signings, please contact: Jacquelyn Freilich at «Jirciliche Griyearch com». Authors attending met Visionat L.A. Times Pestival of Books booth, should contact Lydia Marano at «Jydia@readfa Com».

David Nitall Wilson has officially succeeded the late Richard Laymon as president of the Horror Writers Association, and will finish out Laymon's term until the next regular election. Tim Lebbon was named vice president to replace Wilson and complete his term. Both were approved by the HWA Board of Textetee.

The fine art of illustrators Bob Eggleton, Peter Campbell, and others is on display in exhibition "The Fine Art of the Illustrator", Attleboro Museum, Center for the Arts 86 Park Street, Attleboro MA 02703, <www.attleboromuseum.org/>, March 18 to April 22,

Caitlin Blasdell, working for John Silbersack Associates and as a freelance editor, has opened offices at: 42 Wheeler Avenue, Pleasantville NY 10570; (914) 741-1929; fax: (914) 741-0732; e-mail:caitlinblasdell@yahoo.com>.

Awards and trophies belonging to late SF author John Brunner (1934-1995), which he left in his will to the Science Fiction Foundation, were finally turned over to the University of Liverpool Library in February 2001 by his widow, Li Yi Tan Brunner; an extensive collection of his books and manuscripts are alsient to the control of the control of the control of the Brunner's manuscripts and images of awards and traobies is in process.

A number of copies of the April issue of F&SF were printed somehow without periods or other punctuation. Publisher Gordon Van Gelder will send a replacement copy to anyone who mails their defective copy to F&SF. PO Box 3447. Hoboken NJ 07030.

UC Riverside is paying full fellowships of the anmual \$15,300 student fees and providing jobs to German students Sabine Thuerwacehter, 37, and Bernhard Janzen, 38, to write a three-volume doctoral thesis on the religious content and structure of Star Trek, for their doctorates in comparative literature. Thuerwacehter is an archaeologist and expert on Middle Eastern cultures and ancient cunciform writing; Janzen is a Roman Catholic friar with a Ph.D. in theology.

e-Nouncements * Asimov 's and Analog are phasing out e-mail addresses <asimovs@erols.com> and <analogsf@erols.com>. The new e-mail address for Asimov 's is <asimovs@dellmagazines.com>; and for Analog <analog@dellmagazines.com>.

Del Rey re-launched its free digital writing workshop March 15, 2001. The workshop's previous incamation had 8,000 members from its inception in March 1999 through September 2000, several of

whom sold their critiqued work to major publishers. Writers may nost original short stories, book chapters, or partial chapters at <www.delrevdigital.com> for critique, and must reciprocate to retain posting privileges. Frequent guest editors will also critique, with Terry Brooks up first; Anne McCaffrey, Michael Reaves, and Toni Anzetti to follow. Each month, Del Rev's Digital Editorial board, composed of Del Rev editors and published authors, will choose the three most promising manuscripts from each category, to be highlighted as Editors' Choices. The choices for SF and fantasy novel will be showcased twice a year at the site's Gallery, where readers can vote for their favorites; winning submissions in each category will be given the opportunity to be published by Del Rey as original e-books.

Awards News . The 2000 Tiptree Jury reported the winner and short list for the 2000 James Tiptree. Jr. Award: Winner - Molly Gloss, Wild Life (Simon & Schuster). Short List - Michael Blumlein, "Fidelity: A Primer" (F&SF 9/00); James L. Cambias, "A Diagram of Rapture" (F&SF 4/00); David Ebershoff, The Danish Girl (Viking): Mary Gentle, Ash: A Secret History (Gollancz); Camille Hernandez-Ramdwar, "Soma" (whispers from the cotton tree root); Nalo Hopkinson, "The Glass Bottle Trick" (whispers from the cotton tree root): Nalo Hopkinson, Midnight Robber (Warner Aspect); China Miéville, Perdido Street Station (Macmillan UK): Pamela Mordecai. "Once on the Shores of the Stream Senegambia" (whispers from the cotton tree root); Severna Park, The Annuniciate (Eos); Tess Williams, Sea As Mirror (HarperCollins Voyager Australia). The 2000 jury was Ellen Klages (chair), Lisa Goldstein, Helen Merrick, Donna Simone, and Jeff Smith. The award will be presented at Wiscon (May 25-28, 2001).

Judges for the 2001 James Tiptree, Jr. Award, given annually for speculative fiction that best explores and/ or expands common ideas of gender, have been announced. Contact judges with any books or short stories published in 2001 that are suitable: Suzv McKee Charnas, 212 High Street, Albuquerque NM 87102, <Suzych@SWCP.com>: Kathleen Ann Goonan, PO Box 91869, Lakeland FL 33804, <kathleen.goonan @sff.net>; Peter Halasz, 2869 Battleford Road, Mississauga ON, Canada L5N 2S6 (please mark all mail FOR PROMOTIONAL PURPOSES), <Peterhal @axxent.ca>; Joan Haran, Doctoral Student. Department of Sociology, University of Warwick, Coventry CV4 7AL, UK, <Joanharan@talk21.dom>; Ama Patterson, 2 Lee Court, Merrick NY 11566, <Amazi@ anl com>

International Awards News . The 2000 Aurealis Awards, given by the eponymous Australian magazine and voted on by a panel of judges, were presented March 2, 2001, at Borders Books and Music, The Jam Factory, 500 Chapel Street, South Yarra, Victoria, Australia. Winners were: Science Fiction -Novel: The Miocene Arrow, Sean McMullen (Tor); Short Story: "Infinite Monkey", Damien Broderick (Eidolon #29/30). Fantasy - Novel: Son of the Shadows, Juliet Marillier (Pan Macmillan); Short Story: "The World According to Kipling (A Plain Tale from the Hills)", Geoffrey Maloney (Aurealis #25/26). Horror - Novel: The Resurrectionists. Kim Wilkins (HarperCollins); Short Story: "The First and Final Game", Deborah Biancotti (Altair#6/7). Young Adult - Novel: Thursday's Child, Sonya Hartnett (Penguin); Short Story: "The Queen's Notice", Margo Lanagan (White Time).

The final ballot for the 2001 Australian National SF ("Dilmar") Awards, for work produced in 2000, has been released; Novel; Cyberskin, Paul Collins (Hybrid Pollshiers); The Miocene Arrow, Sean McMullen (Tor); Sea as Mirror, Tess Williams (HapperCollins); Evergence 2: The Dying Light, Sean Williams & Shane Dix (Ace), Short Story: "That Old Black Gmiffie", Robert Hood Chlaes from the Wasteland); "The Devote", Stephen Dedman (Edidolon #2090). "The First and Final Game".

Deborah Biancotti, (Altair #6/7): "The King With Three Daughters", Russell Blackford (Black Heart, Ivory Bones); "The Saltimbanques", Terry Dowling (Blackwater Days): "Basic Black", Terry Dowling (Blackwater Days), Collected Work; Tales from the Wasteland, Paul Collins, ed. (Hodder); Spinouts Bronze, Paul Collins & Meredith Costain, eds. (Pearson); Blackwater Days, Terry Dowling (Eidolon Books): White Time, Margo Langgan (Allen & Unwin Australia). Best Artwork: Shaun Tan, The Lost Thing (Lothian); Otto Schmidinger, "Australia Post Space Stamp Issue" (Australia Post); Marc McBride, covers for Tales from the Wasteland and Spinouts Bronze. Fan Writer: Grant Watson, Robin Pen, Bruce Gillespie, Alan Stewart. Fan Artist: Grant Watson, Jade Todd, Dick (Ditmar) Jenssen. Fan Production: The Rhizome Factor, Cathy Cupitt: First Sight, Chris Dickinson; Angriest Video Store Clerk in the World, Grant Watson: SwanCon 2001 Launch Video: The Unrelenting Gaze: SF Commentary 76. Bruce Gillespie; Mitch? Short Stories for Short Attention Spans, (Mitch?), William Atheling, Jr. Award: "Waking Henson: A Jim Henson Retrospective", Grant Watson & Simon Oxwell (presentation); The Unrelenting Gaze: SF Commentary 76, Bruce Gillespie; Reviews, Jonathan Strahan (Locus); "Transrealist Fiction". Damien Broderick: "Time Travel, Time Scapes and Timescape", Russell Blackford (The New York Review of Science Fiction 150). Best New Talent: Deborah Biancotti. There were insufficient nominations to run Best Novella and Best Novelette as separate categories; eligible nominees are included in the Short Story category. No award will be given for Best Fan Achievement or Best Professional Achievement due to a lack of eligible nominees.

Nominations for the 2000 Kurd Lasswitz Prize are out. <u>Best German Novel</u>: Der Opal, Marcus Hammerschmitt (Argument Social Fantasies); Farnhams Legende, Helge Kautz (Begleitbuch zu

"X - Beyond the Frontier", THO); Googel, H.D. Klein (Hevne); Lord Gamma, Michael Marrak (Shayol); Jaegerwelten, Ulrike Nolte (Argument Social Fantasies); Die Lebenden Steine von Jargus, Barbara Slawig (Haffmanns): Cosmo Pollite. Andreas Winterer (Schwarten-Verlag). Best Foreign Novel: Feersum Endjinn, Iain M. Banks (Hevne); Inversions, Iain M. Banks (Heyne); Diaspora, Greg Egan (Heyne): The Reality Dysfunction/The Neutronium Alchemist, Peter F. Hamilton (Bastei-Luebbe); Fairyland, Paul J. McAuley (Heyne); The Sparrow, Mary Doria Russell (Hevne); The Alien Years, Robert Silverberg (Heyne): Der Himmel blaue Speck. Wladimir Sorokin (DuMont). Best Translation: Irene Bonhorst for Inversions; Axel Merz for The Reality Dysfunction/The Neutronium Alchemist; Horst Pukallus & Michael K. Iwoleit for Feersum Endinn: Hannes Riffel for Schismatrix; Hannes Riffel & Iris Konopik for ABC Zhang; Giesela Stege for The Sparrow/Children of God. Winners will be announced at PentaCon, August 25, 2001, in Dresden, Germany,

Legal News . Australia is moving towards becoming an open market for books, with the government introducing legislation to remove restrictions on parallel importation. Presently, holders of Australian copyrights must publish titles within a certain period after they appear overseas, in order to retain the cop right - and prevent the importation of foreign editions. With Internet bookselling making it easier for Australians to buy from abroad as soon as books first appear, the existing copyright laws have come under pressure. The Australian Booksellers Association now supports a change to an open market as promoting "lower prices and earlier availability of overseas published books in Australia." The Australian Publishers Association opposes the move, stating the reforms "threaten to turn the Australian publishing industry into a branch-office economy...removing cop right protection for parallel imports will reduce Australian publishing in favor of imports."

Court battles between Forrest J Ackerman and Ray Ferry, editor and executive publisher of Famous Monsters of Filmland magazine, continue. Although a Van The best of the brightest SF stars this June from Tor Books

SATURN'S RACE

Larry Niven and Steven Barnes

0-812-58010-9 • \$7-99/\$9.99 Can. • A June 2001 paperback

The New York Times bestselling co-authors of Beowulf's Children transport readers into a strange and dangerous future. When a young student visiting Xanadu, a man mode vacation spot for the rich, uncovers a gristly secre

"Outstanding! . . . The best ever by the best in the field."

—Tom Clancy on Beowulf's Children

"The bestselling team of Niven and Barnes have produced another compulsively readable, immensely enjoyable near-future yarn." — Publishers Weekly, starred review

"Saturn's Race is a thriller that doesn't let its serious side . . . get in the way of a good time."

50 IN 50 Harry Harrison

0.312-97789-7 • \$29.95 • A Join - 2001 handcar

One of SFS must a native various (known ben) for the Stainless Steel Rat series and the novel behind the classic film Soylent Green) gathers together fifty of his greatest stories—one for each year of his career—for a thrilling retrospective.

"One of the masters

of tongue-in-cheek parady!"

—New York Newsday

"Harrison is a superb comic author." —Library Journal

LARRY NIVEN AND STEVEN BARNES THE BESTSELLING COAUTHORS OF BEOWULF'S CHICAREN CATURN'S PAPE







The Data File

Nuya County Superior Court Judge said Ferry's business dealings "bear the hallmanks of a contrived sham" to avoid payment of a \$500,000 judgment to Ackerman from an earlier trademark-infraingement and breach-of-contract lawasuit, the judge did not hold Ferry in criminal contempt, accordings "a systemic scheme to hide (Ferry's) assets", Ferry sold his magazine's trademark to Esketores Systems, a corporation formed by the law firm that represented him in the original lawsuit they in turn licensed the trademark to Gothis, a company run by Ferry's firefand Gene the masthead of the latest issue of the magazine. Ferry was also found not guilty of willfully disobeying a court order to refrain from selling back issues, and not guilty of willfully refusing to return certain items to Ackerman. Ackerman, who says he has yet to collect anything on the judgment, is contesting Ferry's attempts to file for bankrupticy.

Financial News * The Association of American Publishers (AAP) announced their preliminary estimates of sales figures for 2000, showing overall US books sales up 3.4% to \$2.5.3 billion. Overall, trade books were down 3.7%, to \$6.5.4 billion with studil hardcovers down 11.6% to \$2.7 billion, trade paper-back down 7.2% to \$1.5 billion, trade paper-back of \$1.2 billion, and children's hardcovers up 13.2% to \$1.2 billion, and children's trade paperbacks up 1.6% to \$7.5% million. Even though

childens's sales were up considerably, with children's trade paperbacks showing the largest percentile increase of all categories, the numbers still weren't large enough to offset the declines in adult rade sales. Mass market paperbacks were up a slim 0.5%, to 82.5.5 bit-lion; figures for 1999 that originally showed a 7.3% decline in the segment have been revised to show a

2.6% increase over 1998.
The US Census Bureau reported December bookstore sales were up a weak 2.7%, to \$2.02 billion.
For the year, fortal bookstore sales were \$15.01 billion.
Join increase of 9.7% over the previous year.
Bookstores did better than the entire retail segment, which saw a 1.4% increase in sales in December, and 7.9% for 2000.

British Book Summary 2000 Continued from page 8

32%, S&S/Pocket UK up 31%, and Orion/Gollancz up 35%. (Viking/Penguin was up 69%, but their total number of books only increased by nine.) The top publishers with the biggest drops were Trans-

weird, down 41%, and Pao Maemillan, down 38%. OnonGollance was the publisher with the highest total number of books published, 177, more than 50 books haded of its nearest competitor, Harper-Collins/Voyager with 122. Little Brown was third with 96. Orion/Gollance and Harper-Collins/Voyager took first and second in Original Books, as well, with Little Brown a distant cight — though they had the most first UK editions, followed by Harper-Collins/Voyager in second and Orion/ Gollancz third. Not too surprisingly, Gollancz, Orbit, and Voyage talo topped the list of total books published by specific insprints as well. Earthight, read the properties of the properties of the publishing the core two books a month, was a dispublishing the core two books a month, was a dispublished by the core two books a month, was a dispublished to the core two books a month, was a dis-

The data used to create these figures is extracted from our monthly "British Books" column. New books refers to originals plus first UK editions of books reprinted from the US, Canada, or Australia. Where megres have occurred, we have combined data from past years to reflect the of significance for 2000, Although Bandom House and Transworther 2000, Although Bandom House and Transworther part of the same company, we continue to count them separately as they are still run senarately.

Chart #1 breaks down the new 2000 books by subject. The number of \$F novels is up 4% at 81. Including young-adult novels. \$F novels were 25% of the new book total, up from 25% last year, Fanton 100 breaks and 100 breaks and 100 breaks and 100 breaks increase. Horror was down 8% to 24 books, the lowest number since we started counting in 1988. Including VA novels, fantasy novels were 32% of the new books total, horror 10% (in the US, \$F novels) were were 22%, fantasy novels 25%, horror novels 8%.) the new books total, up from 13% in 1999,

Young-adult books were up 11%, after last year's 20% drop. Fantasy dominated with 31 titles, making 51% of the YA total; SF (16 titles) was 26%, and horror (14 titles) was 23%. (US YA novels were

59% fantasy, 31% SF, and 11% horror.)

Anthologies held steady, while collections rose 22%. Reference was down by three books, while history/criticism was up by the same amount. Art books were up slightly to 12.

Media-related books were up 8%. In the past, doing a large number of tie-ins guaranteed a high position on the list of First UK Editions, but most books are now being timed to come out simultaneously in the US and UK, with Internet sales going to the earliest, so their publishers are showing up on the Origi-

Total British Books Published By SF Imprint, 2000

PUBLISHER		HC			TP			PB		TOTAL	IOIAL
	New :	IUK B	epr.	New	1UK	Repr.	New	1UK	Repr.	2000	1999
Gollancz	14	5	-	15	7	57	2	6	41	147	94
Orbit	4	1	1	3	1	3	7	21	42	83	78
Voyager	11	1	- 1	1	3	6	3	12	32	70	63
Earthlight	2	1		1	-		5	8	9	26	28
Paper Tiger	5			2	1	6				14	23
Black Library	-	-	-	-			11		-	11	6
PS Publishing	-	-		5		-			-	5	6
Tartarus Press		-	_6		_				_:	6	6
Total:	36	8	8	27	12	72	28	47	124	362	298

Total Books Published in the UK - 2000

PUBLISHER		HC			TP			PB		TOTAL
	New	1UK	Bpt	Hirw	1UK	Rpt	New	1UK	Rpt	
 Orion/Gollancz 	16	6		21	7	70	6	6	45	177
2. HarperCollins UK	17	1	7	7	8	20	3	14	45	122
3. Little Brown	4	2	1	3	2	11	8	21	44	96
 Hodder Headline 	8	5		8	5	15	2	0	31	74
Random UK	11	2	- 1	3		17	5	2	12	53
S&S/Earthlight	2	3	-	9	-	2	6	9	15	46
7. Transworld	8			2	-	8	-	1	13	32
8. Scholastic UK	2	1	-	8	2	- 1	9		8	31
9. Pan Macmillan	4	1		2	1	6	4	1	11	30
10. BBC Books	-	-	-	-	-		22		-	22
*. Viking/Penguin	1			3	- 1	6	1	-	10	22
12. Paper Tiger	5	-		2	- 1	6		-	-	14
13. Black Library	~				-	-	11	-	-	11
14. Mammoth	-	-	-	-	-	2	-	-	7	9
15. Robinson	-			4	1	1		-	-	6
*. Severn House	6		-	-	-	-	-	-	-	6
*. Tartarus Press	-	-	6		-			-	-	6
18. Bloomsbury	- 1		-	- 1	-	2	-	-	- 1	5
*. Faber and Faber	-	-	-	1	1			-	3	5
*. PS Publishing			-	5	-	-		-	-	5
35 Misc. Publishers	14	-	_	_23	_2	6	_3	-	_3	_51
Totals: 54 Publishers	99	21	15	102	31	173	80	54	248	H23

#1 UK Books By Subject

	2000	1999	1998	1997	1996
SF Novels	81	78	73	76	63
Fantasy Novels	91	112	95	99	93
Horror Novels	24	26	28	52	57
Anthologies	12	12	14	32	26
Collections	28	23	23	19	21
Reference	2	5	5	5	5
History/Criticism	8	5	7	2	2
Media-Related	54	50	66	71	84
Young Adult	61	55	69	70	63
Omnibus	13	17	11	11	17
Art/Humour	12	11	7	9	8
Miscellaneous	1	3	3	4	Z
Total New	387	397	401	450	446
Reprints	436	364	340	397	379
Total Books	823	761	741	847	825

#0 Tetal Beaks

#Z 10	ta	DO	JNS		
20	00	1999	1998	1997	1996
Orion/Gollancz 1	77	131	117*	127*	123
HarperCollins/Voyager 1	22	94	119	112	100
Little Brown/Orbit	96	108	75	52	48
Hodder Headline	74	56	104	160	113
Random	53	56	42	81	67
S&S/Pocket/Earthlight	46	35	24	18	13
Transworld/Bantam	32	54	54	62	51
Scholastic	31	28	24	18	21
Pan Macmillan	30	48	23	22	25
BBC Books	22	23	22	11	- 4
Viking/Penguin	22	13	30	26	38
Paper Tiger	22	7	3	3	4

#3 Original Books

no original books									
2	000	1999	1998	1997	1996				
Orion/Gollancz	43	27	33 1	40					
HarperCollins/Voyager	27	30	26	39	25				
BBC Books	22	23	22	11					
Random UK	19	15	14	28	15				
Scholastic	19	7	13	12	13				
Hodder Headline	18	15	44	52	38				
S&S /Pocket/Earthlight	17	17	11	6					
Little Brown/Orbit	15	26	20	17	11				
Black Library	11	-	-	-	-				
Transworld/Bantam	10	26	28	23	27				
Pan Macmillan	10	17	6	4	4				
Paper Tiger	7	5	2	3	3				
Sevem	6	- 1	2	4	7				
Viking/Penguin	5	6	9	8	15				
Pumpkin Books	0	6	2	2	-				
Virgin	0	12	10	19	30				

* Orion and Gollancz figures are combined.

mal Books lists instead. BBC Books came in third in Original Books with their official Doctor Who books. Black Library, the publishing arm of Cames Workshop, started publishing "Warhammer" tie-sis in late 1999; in 2000 they came in rintth in Original Books with 11 "Warhammer" tie-sins. Random House/Century had five Star Wars tie-sins. Endom House/Century had five Star Wars tie-sins. There are undoubtedly more tie-sins on the shelves than our figures suggest; we don't count such secries as or or other tie-sins which are simply the US editions shipped to the UK, just as we don't count the Doctor Who books in the US.

The percentage of reprints is 53%, up from 48% last year (50% is considered ideal). Publishers may be leaning more on backlist to boost profitability, a

#4 First UK Editions

2000	1999	1998	1997	1996
Little Brown/Orbit 25	15	12	15	14
HarperCollins/Voyager 23	15	29	14	23
Orion/Gollancz 19	26	14*	11*	9*
S&S/Pocket/Earthlight 12	6	6	4	5
Hodder Headline 10	12	21	20	22
Random UK 4	9	6	9	7
Scholastic 3	10	3	5	7
Pan Macmillan 3	9	6	7	5
Transworld/Bantam 1	8	8	16	7
Viking/Penguin 1	3	5	6	8
Paper Tiger 1				1
Robinson 1	- 1	1	1	3
Faber & Faber 1	-			-

* Orion and Gollancz figures are combined.

sensible move in a chancy market, if frustrating for authors trying to sell new books. The increase in the number of publishers is reassuring, particularly the big jump from 21 to 34 miscellaneous publishers (those with fewer than five books listed, generally considered to the constraint of the cons

Pumpkin Books and Tartarus Press were the only two small presses included in our 1999 chart showing Total British Books Published by SF Imprint: this year we've added Paper Tiger, Black Library, and PS Publishing, and dropped Pumpkin Books. (The total for 1999 on that chart doesn't quite add up because of the changes.) What the comparative figures do show is that the bulk of SF is coming from just a few specialty imprints. In the past, we've noted that British publishers seem less inclined than their US counterparts to segregate their SF in imprints. We list eight SF imprints in the UK, compared to 15 in the US. However, the percentage of SF coming from the imprints is definitely increasing; imprints were responsible for 44% of the total books (41% of new books) published in the UK, up from 39% in 1999. (In the US, imprints were responsible for 50% of the total books, 43% of new books)

Quality remains high, at least according to our

best indicator, the Recommended Reading list published in our February issue. There were 37 UK books on our latest list, up from 29 last year. Thirteen publishes have books on the list. Gollance and Paper Tiger had the most books recommended, with followed, both with five, and Little Brown and Macmillan, both with five, and Little Brown and Macmillan, both with five, and Little Brown and particularly notable, since the small press gord and amount and with the control of the property of the state of the small press gord dal almost a well; seven of their eight new books for 2000 were recommended art books (one of their recommendations was for a book we counted in

1999, but didn't actually see here until 2000). Much like the year before, 2000 was a mixed year for British SF. The numbers are up overall, but new books are down to their lowest point since we started counting. The bulk of the books came from fewer publishers, part of the general implosion of publishing, as the little fish keep getting gobbled up by bigger fish (some starting to resemble giant squid) but we actually saw more publishers taking the SF plunge, not fewer. (On both sides of the pond, small press minnows keep turning up anyway, but a lot of them have very short life spans.) Unfortunately, we can't judge the financial health of the industry, or how much Internet sales are affecting the UK markets, though they must be having some effect, considering how many more books are being scheduled for simultaneous release with their US counterparts. We'll just have to wait and see what develops

- Carolyn Cushman

International Books

Continued from page 41
Nove Fentastyka – Maiole Parowski, ad.
Nise Fentastyka – Maiole Parowski, ad.
Nise Fentastyka – Maiole Parowski, ad.
Seause 8215 (August 2000), 8216 (Gosptem-ber 2000), 8216 (Coldeber 2000), 8216 (

appear in runnilation. Also included is a color speaked of the arthres #216 speaked of the arthres #216 and Arthrey Zerole and Zero

by Garry Kilworth. Each issue also has news, book and movie reviews, and articles. Adress: Fantastyka, 00-640 Warszawa, ul. Mokotowska 5 m.6, Poland; website: <www.proszynski.pl/nowafan tastykas. BOOKS IN TRANSI ATION

EIZDIRS IN THANSLARION
EIZDIRIA Gepfert at al., eds. Anthology:
Chosen by Fate (SuperNOWA Publishing
83-7054-142-9, 202pp, tp, cover by Tonase
Baginski) English translations of Zajdel
Award-winning fiction by various Polish authors. Various, trans.

PORTUGAL

MAGAZINES
Paradoxo - Daniel Tércio, ed. Volume 2A
Issue #4 (August 2000), 56pp, 750\$00, 17.7
x 25 cm. Cover by António José Lopes. Por-

tuguese fanzine with original and translated fiction, illustrations, and articles. This issue includes a short story by Martha Soukup. Address: Pav. do Dramático, Av. da República, 2750-475 Portugal; email: sei metría @ soterica.pt>; website: "http://simatria-epoteric

ORIGINAL BOOKS

ORIGINAL BOOKS
José Luis Rendueles, Alejandro Salamanca, & Mariano Villareal, eds., Selección
2000: Fabricantes de Sueños (Asociación
Española de Fantasia y Ciencia Ficción 844923366-7-6, 197pp, tp. cover by Conceptión
Corrales) Reprints of Spanish fiction from
major magazines.

Bruce Sterling

Continued from page 5

move back into an old-fashioned house would be like the difference between plumbing and an outhouse. There are aspects of this in Distraction, where the guy has this self-assembling house that actually goes out and tells you how to build it. But Thaven't thought through "ubicomp' enough to know what it means. Ubicomp is really in the position that Internet was in about 1978 – you can smell it trying to happen. It's ust, I don't know quite how it's going to break.

Computers are getting more user-friendly. At Doors of Perception, I saw a guy demo this. He was an Indian computer scientist from Bangalore, and he was tired of hearing about how user-unfriendly the Internet was, so as a social experiment, he went to this destitute slum, embedded laptops in a brick wall. set a video camera on them, and said nothing. Little slum kids, illiterate Telugu kids, noticed these screens and touch pads, and within two days they were on the Disney site, playing games with Mickey Mouse and so forth! They couldn't even read, and yet they were websurfing within a matter of hours. It's not as if they were suddenly turned into the chief financial officer from Microsoft, but there's nothing particularly challenging about websurfing right now. My four-year-old can websurf. She can't spell. I really feel sorry for science fiction writers who can't websurf. They must be pretty severely detached.

"In point of fact, I feel quite proud of the science fiction community and its ability to pioneer the Internet. Things like the old 'SF-Lovers' site probably had profound help in getting our society to deal with this technology, it was one of the first places on the linternet where people were talking about things that were not directly computer-related. It just made it were the profound to the profound that the profound of the fandom, like fanzines or other weird little media prineers. Even Amaring Storiet was basically an outgrowth of stuff like Electrical Experimenter, and the early fans were teenage amateur radio hacks. Germback was a guy who sold vacuum tubes, a hardthen he decided to start a fiction magazine.

"If science fiction were somehow exterminated immediately, and is To-year history were rased, I, think it would be reborn immediately from outles like Red Herring or Wined or Time Digital Soon they would do note and could make a book! We could start a whole publishing house!" The reason it springs up again and again is that science friction actually does fulful a social index to both the could make a book! We could start a whole publishing house! The reason it springs up again and again is that science friction actually does fulful a social need. Not for everybody, and not all the time — people feel some need, not just to laik about technology, what it does and how you are, it but about what it means do the science of the country of the science of the could be added to the country of the co

"I have written a fantasy. How can Zeitgeist not be a fantasy book? Guys turn into garbage bags! People appear out of the fifth dimension. What it reads like is a techno-thriller, a Tom Clancy book, except that the 'bad guys' are the good guys. It's all about international derring-do, sinister conspiracies among state-supported terrorists, and so forth. It's just that it actually does have totally fantastic elements — even a fantasy physics, where the fantastic elements make a certain amount of coherent sense, in a kind of University of the coherent sense, in a kind of University of the coherent sense, in a kind of University of the coherent sense, in a kind of University of the coherent sense, in a coherent sense to the coherent sense that the coherent sense the coherent sense that th

I'll ever do another one! I'll never write Zeitgeist II. "I might write another 'Leggy Starlitz' story - I write one about every five years. There's something about him that appeals to me as a continuing character. He's just a good authorial stand-in. I always thought of him as being sort of Jerry Cornelius's younger and greasier brother. I've always envied the New Wave their possession of Jerry Cornelius - he was one of the cleverest fictional inventions that Michael Moorcock (a very inventive writer) ever came up with. Cornelius was sort of a great unifying figure, mostly because he allowed these very hip guys who were hangin' around Ladbrooke Grove to address the things that were happening right around them. It's a core belief that the remote past is exotic and the remote future is exotic, but the present is never exotic, because that's where we are. But in fact, the present is exotic. The present is the remote past's remote future, and it's the remote future's remote past. From some point of view, if anything's exotic, then this has to be! And Cornelius was personifying these weird trends, like a personification of whatever was making New Wave SF writers as weird as they were I loved Breakfast in the Ruins, The Cornelius Chronicles.... The Last Hurrah of the Golden Horde is one of Norman Spinrad's best works. It's not very Moorcockian, but boy is it New Wave! Reading this, you're thinking, 'This guy is in some kind of headspace! He has pulled the emergency brake, thrown it out the window, and is heading for parts unknown!' There's something hugely exhilarating about it

"Very little of that is happening today. This is not an exhilarating time. Except for weird computer breakdowns like that election thing in Florida, there's not a lot going on. The Gore-Bush thing was the dullest political contest I've ever seen. The election was exciting, but that was all in the hardware; it's like Y2K finally showed up. We spent Y2K without a crisis, but boy, was it ever ending with a computer flub! Bad, old-fashioned computation that cannot give us an answer to a computational problem like 'Who voted for what?' It's a bad scene when the population doesn't trust its government - as romantic as a lapful of guts.

"After my latest nonfiction book, I'm hoping to do some short stories, then maybe a book about a businessman. I've done the manager of a Spice Girls copy band, I've done people in pop culture, so forth and so on, but I've never written a book about a businessman, a guy who's trying to make money, a practical, hands-on, everyday, Fortune-reading guy you see in the first-class compartment. (Of course, I want him to be doing this in, say, 2070. I think it's time to stretch a little.) I'm starting to get a feeling for this guy. I'd like to write a book about multi-national capitalism. Islands in the Net has a character who's a businesswoman in a sense, but that book's old enough now that it's very clear that business is not going to

look at all like it did there.

"It's true that I invented cyberpunk, and I spent a lot of time feuding with humanists, but on the other hand, humanists were the people I was actually taking seriously. These are the guys who were worthy of an argument. John Kessel is a humanist professor if there is one, and he's a guy with whom I had really interesting, fruitful debates on what science fiction was, and what it was supposed to be doing. We never came to a period of agreement, but I owe this guy a very considerable debt. It's not an accident that, year after year, I've hung out at Sycamore Hill in Raleigh, or Franklinia in Pennsylvania, going head-to-head with people like Karen Joy Fowler. Karen Fowler is the farthest thing in the world from a cyberpunk writer, but that woman has told me things about my own work that no one else on Earth ever told me, and she was right. She made me a better writer, and it was a hugely valuable experience for me, whether I agree with her or not.

'My early books may have had characters farthest from contemporary humans, but in Distraction, there are people walking around who can think of two things at once, which is a pretty severe disruption in the human condition. Zeitgeist has people who can turn into garbage bags and float through keyholes! A useful realization I had, writing books like that, is that I'm interested not in the banality of evil but in the quirkiness of reality. We still treat the Internet differently than we treat clocks and forks, but that's nothing inherent in it. That's just the way we've chosen to frame the debate, and eventually it too will be banal. So what you want to do is mix it up with people by bringing in things that seem banal and placing them in a situation which is very technological, and then take technological things and move them into a situation which is everyday. The definition of 'technology' changes. We don't call clocks technology, or railroad trains; they're just recognition symbols. If Arlo Guthrie sings a song about a train, suddenly it's this folksy Americana, not part of the Victorian Industrial Revolution anymore. And once you get folksongs about the Internet, it similarly has been metabolized. But it's not anything about the technology itself - it's just the fact that we've swallowed it that makes it no longer a technology.

"A long time ago, I decided I would stop asking myself 'what does it do?' and 'how does it work? because those are engineering questions. I decided I would start asking 'what does it mean?' and 'how does it feel?', because those are cultural questions. That doesn't mean I pay any less attention to the minutia of the technology. I'm still just as anxious to be accurate about it, and eager to get it right, but I ask different questions about it. It's not the moment on the barricades that counts: that's just the romantic moment where you declare your freedom, or your new era. It's the consequences of living the freedom that I find of genuine interest now. I think it's making my work deeper, even though it's just as much gizmo-obsessed as it ever was - more so, if anything, because I know a lot more about gizmos than I used to! If there's anything that unites those last four novels, it's that point of view - the 'zeitgeist

"Those novels were written in the '90s, and they show that. It's hard to step out of your own decade When I read things written in the 1980s, they seem to feel very '80s - in a good way, though. You can never detach yourself entirely from history. You can be neck-deep or knee-deep, but you never really fly. I have struggled to pull myself out of the mire and get a broader perspective on what I think it means, to study the impact of technology on society. And I really feel now that I'm getting at it in a way that is genuinely novelistic and cultural, that's not merely reduced to the kind of pop-science, facile, superficial. Mister-Wizard way of talking about these things. I'm starting to understand how they function, and how

a society deals with it.

"There are also the failed technologies, where people just shrug and say, 'This is of no use to me. Forget about it.' That's exactly what happened to Babbage's Difference Engine. That's why Bill Gibson and I chose to write a book set in the 19th century. It's not merely about the opportunities that are picked up; it's also about lost opportunities, or things that just never found a champion. (The same argument goes for genetically modified food.) Britain is very good at this. They had two computer revolutions, one in the 1820s and another in the 1940s, and they just forgot about it. Winston Churchill took that Enigma Machine that so much obsesses Neal Stephenson and so many more of us, and dumped it into the North Sea! He didn't want anybody to know they'd done it, so he just assassinated the thing. Why didn't Britain lead the world there? Britain is a society all its own, and it has a different agenda than the United States does. Heaven only knows how many things we're dumping off the edge of the table right now! The iridium satellite thing is a gigantic feat of space engineering right out of the Wernher von Braun textbook, and it's as dead as a mackerel, not because it was technically inadequate but because society tasted it and said, 'It's too expensive.' So it's not mere technological determinism that makes this stuff happen. That's just an engineer's pipedream. That's not the way it works. But it's a lot closer to the truth than the rah-rah, wiring-diagram notion that hard science fiction traditionally had for so many decades. It's very unpredictable.

'Heavy Weather is my darkest book, and it looks like it's becoming one of my more prophetic works which bugs me plenty. I read a lot of Nature and Science articles, and not a week goes by without some other horrific revelation about dying coral reefs or melting ice caps or a new historical record being found. Yeah, it's gonna hit. The open question is whether it hits really hard and obliterates a bunch of stuff, or whether we just continue to simmer like a boiling frog in a pan. What I'm more interested in now is, who are the people who are really getting hands-on with this Greenhouse thing? It's time to stop debating it - it's time to fight it. I agree with Ben Boya that the institutions we have now are not set up to act, but there are people acting. The only people who seem to be doing anything really useful are oil companies and car companies, specifically BP and Ford. The planet's environmental future is in the hands of Prince William Ford of the Ford Clan and Sir John Brown of BP (formerly BP Amoco) - funny that it's like a knight and a prince who are trying to bail our situation out! But I think it's doable. (I remember predictions in 1984 that it would take 30 years to create the Internet. That was not necessary, because people just wanted it, and went out and got it.) So 'm spending a lot of my time with people like the Texas Renewable Energy Industry Association, who

are out building windmills in west Texas. "I've got three kilowatts of solar on my own roof. I write science fiction novels on a computer that is run by clean power. What energy I'm not generating myself comes from windmills in West Texas. That's cut back my own carbon emissions probably 50%, yet you couldn't tell the difference - you walk into my house, it's just the same. The only thing that's different about it is that I have a big computer peripheral up on my roof, which will sit there generating two kilowatts in that hot Texas sun, almost three if it's super-hot. I'm proud of it. It's kind of a rich guy's toy, but then, the early adapters of computers were just rich guys with toys. A stroke of the pen in a few accounting systems would cause these things to bloom all over the USA. I'm using it, and I'm urging other people to get involved in it. It's windmills now, or dikes later

"The Greenhouse Effect is kind of nuclear Armageddon's dirty little sister. It's slower, it's dirtier, but if you think about it, they're both about energy production systems. One of the reasons we have a Greenhouse Effect is because we revolted at the idea of having a nuclear power plant on every city corner. I'm glad we revolted. People could take out the contents and annihilate a city with it, so it's a fragile and dangerous form of power. I know solving the problem is not going to be any picnic. If it were easy to do, we'd have done it in the 1970s, the first time an energy crisis kicked our ass from hell to breakfast

Now we've had to have a second one, which is still

worse in Europe than it is here. "I don't spend much time fussing about computer civil liberties now, though I was very into that scene in the early '90s. It's still rough, but I don't think society needs science fiction writers to jump up and down at this point and say, 'Hey, know what a modem is? We experts call this device a modulator-demodulator.' That's not the proper role for me now. I declared victory there. I moved on. And I expect to do exactly the same with the Greenhouse Effect, probably within five years, maybe within two. On the other hand, I may cook. It was 112° on my front lawn last summer. But if I cook, everybody else is going to cook with me. That's not a personal defeat. Yeah, it's sinister. Read Heavy Weather. You want to watch a lot of people in Texas being beaten to death by horrible weather events? Hey, I live in Texas. I can get beaten to death by a horrible weather event. I wrote that book in 1993. It describes my own neighborhood in Austin, with a tornado track through it. My children have to live in a Greenhouse society. It's just a question of finding out what I can do that will really help in the solution of this technical problem

Besides writing books about it, I do a lot of Internet activism, an interesting thing that's more like editing. I have a mailing list, sort of a Greenhouse issue clearing house that I've been running for a couple of years - and some very peculiar people are starting to show up on this list. Renewable energy people, a guy from the Justice Department, people from Wired, from The Washington Post, from Time. I also do columns about twice a week on the website viridiandesign.org - it's not a science fiction thing about me and my novels; it's about industrial design, environmentalist things, like the possibility of Mozambique washing away in three giant tempests, or 90-mile-an-hour winds blowing all the satellite dishes out of Paris, or the fact that 2000 was the wettest year Britain has ever had. Little harbingers, little suggestive things that I just keep peppering people with. People are starting to get this, even though there are still a bunch of paid hacks from the coal companies who run around claiming that it's sunspots, or evangelists who blame lesbians. If enough people want to do something about it, we can at least stop making it worse – but we're still going to have to deal with the legacy of everything we died during the 20th century.

"My activism may help me eventually paint a hetter portrait of the future, but I do it as a kind of cultural figure, not as a science fiction writer. In the next 20 or 30 years. I suspect you're going to see more and more people who are what my friend Geert Lovink calls 'the virtual intelligentsia.' They're not writers, publishers, journalists; they're just people hanging out on networks, but they turn out to be very effective opinion-makers. There are SF aspects to the phenomenon - if you're aware of fandom and the way it has worked over the years, it actually gives von quite a bit of a head start at manipulating the Internet. I recently published a fanzine, the first I have done since 1987, when I killed off Chean Truth. It was a printout of some of my Greenhouse Effect things. I took enormous satisfaction in that - stapling it, collating it, man, it felt good! Of course I gave them all away, but that's what fanzines are all about: getting the word out. And the people who got them seemed really happy about it.

"It's easy to get obsessed with the vaporous cyberspace aspects of the genre and overlook the hands-on cool stuff, the knickknacks you see in any Worldcon dealers' room. I used to look down on those and think they're kind of tasteless or cheap, but now I've come to think of them as having a very significant symbolic role. Weird T-shirts, bumper stickers, the Miskatonic University booded sweatshirt, the Klingon badge, the fake rubber ears, goofy-looking fan jewelry that glitters in the dark. And the weapons, freakish things. You're always seeing guys at sci-fi cons who obviously couldn't swat a horsefly, but they're carrying these enormous chromed steel daggers as if they're about to stab a Kzin to death in hand-to-hand combat. These fan collectibles are more significant than I at first gave them credit for. Now that I've hung out with industrial designers, I realize how much creative effort goes into doing something like a pencil or a fork. I'm a lot more sensitive to that kind of thing. I haven't broken down to the point where I'm designing stuff myself, but I can see it now, I can smell it, I'm really finding it interesting.

"One of the weirdest things that happened to me in the year 2000, which has never happened to me before, was getting four job offers from people in dotcoms or merchandizing enterprises. They came up to me and said, 'Mr. Sterling, I saw you speak here, and I want to introduce you to some of my other board members from such-and-such dot-com. How'd you like to come over? You can name your own thing here, and we're going to cut you in on the IPO, and you can be our chief creative officer. Why don't you stop writing these sci-fi books, and we'll find you a place in Palo Alto.' They were recruiting me, these guys were headhunting me for Internet enterprises! I just looked at them like they'd come from Mars. I don't want to be in business! And if I did. I wouldn't want to be in a business that was run by science fiction novelists - I'd want to be in a real business, with guys who can execute the plan! That was weird, I haven't gotten another offer since the dot-com debacle. (That was kind of like tulipomania.) I did not take the jobs. I was never under the delusion that it was a good idea. I just thought it was significant, because it shows that we're in a different society now.

"My pals in corporate futurism are bored with the doct-corn thing now. They think the Internet is over. The Internet is own. They think the Internet is over. The Internet is not over, it's just starting — but it's over for futurists. Now they're into biotech. They think something s going to breath loose big on the genetic scene. Some think there's going to be a medical treatment for gging. In Holy Fire, I had the non-telement the purpose of years from today, the contract treatment happening by gars from today, the contract treatment happening by gars from today, the part of the property of the part of the property of the part of the property of t

years I would not be real surprised if they continued to sample all these small groups of humans around the planet and found some group among us who are really, really different - I don't mean ethnically different. Tenan like Philip Jose Farmer's Neanderthal man. Maybe they've got jobs and they're walking around losse, and we never would have known otherwise. But they've got 46 chromosomes, and we have 23.

There are going to be a lot of peculiar marvels there. "Even if the Buropeans win their culture war against genetically modified food, there's a lot of ways you can genetically modified food, there's a lot of ways you can genetically modified going through the my hero is confronted with a genetically modified Louisiana crayfish, described as looking like a child's ballon. OK, it's a crawdad that they've blown up as big as a Manie lobster. But then the moment cromes when as a Manie lobster. But then the moment cromes when body, and that's hand. People are very conservative about that kind of thing, And I can understand that.



The Greenhouse Effect is kind of nuclear Armageddon's dirty little sister. It's slower, it's dirtier, but if you think about it, they're both about energy production systems.

"There are aspects of people's lives which seem very archaic, and some that seem very futuristic, but we have certain commonalities. Everybody's got sat-ellites overhead, everybody's got a haze in the sky that they didn't have before. We're all breathing 21st-century air, no matter where we are, and it has 500 parts per million of carbon dioxed in it. In 1950, it had 310. And that is a universal experience. house Effect is all over the place – at the source of the Nile, at the North Pole, the South Pole, the most remote Pacific Island. In the 19th century, you couldn't run into a gay from the 21st century, and now you can. They'ce a pretty peculiar burch.

"There's a peculiar dynamic where the world becomes globalized, Cliobalization tends to flatten out everything, in the sense that everybody can have a Brittey Spear CD row, but at the same time, you're Brittey Spear CD row, but at the same time, you're Chinese restaurant. This aspect of globalization doesn't get a lot of press — Shoosization. China's all over the place. It's not just the Americans spewing their stuff, because with Szechwan calisine, there's a Heritarian self-week and the study of the same self-week Britain's all over the place, Holland's all over the place. Test-Mes is coming on strong. One of the most prestigious restaurants in Helsinki, Finland, is a Tex-Mex joint. In Moscow, McDondle's is different on the American. It's a great Mafia hangout, with gargesters' molls in white furs and sable hats. In Belgarde, the Serbs felt it was "out" McDonald's, and ran some ort of PR campaign that exempted it from being considered an arm of American imperialism. A great enterwrise. McDonalds. Them and Coca Cola.

"When North Korea opened, the first people over the border had red and white Cost Cola trucks. Unbelievable. You knew they weren't going to make any money there; they were just thinking ahead. That's one of the great sources of our strength. Coca Cola really is a sort of dall, boring, sickly little bubble sugar thing, but people have a hard time fighting against that. You can't really prohibit it. It does really conquer everything before it, even though it literally is just pop. American pop is temendously pow-

"My feeling is, eventually we'll end up with a Netbased civilization, the 'G-7' or Amero-Euro, People will feel less connection to their physical location, and more to their interest groups and consumption patterns. You can see that in Europe now. Dutch kids think nothing of going to Greece - you just get on the train. The things you can do and the things you can't do keep melting and changing, and nobody's really taking it seriously. A multi-national entity is being born there, and you can easily see the US gently melting into that. Of course, flying back from Holland to the US, I was struck at the old-fashioned aspects of American citizenship. The Dutch didn't give a hang about my passport, didn't ask any prying questions. When I came back to the US, I got: 'Mr. Sterling, what do you do?' 'I'm a writer.' 'Where have you been?' 'Amsterdam.' 'How long?' 'Four days.' 'Open the bags, please!' They're in there fingering my dirty socks and my underwear, because hey, I might be poisoning America's bodily fluids. It was like going to Iran, sort of comical and archaic. I'm just a middle-aged guy, and I wasn't projecting any attitude - not towards Customs officials! Do I want to be found head-down in the gutter in front of some Dutch hash house, like some cheese-eating high school kid? I'm 46 years old. I can't spare three days to recover from 'serious fun.'

'Just because you're beyond nationalism doesn't make things perfect - it's just a different kind of order. Chapter 4 of my new book, Tomorrow Now, is about the New World Disorder, large areas of the planet that have been more or less abandoned in place. Africa. Chechnya. Turkish Cyprus. Lebanon. Uzbekistan, A lot of the formerly Soviet countries. They never get any press, but things are just falling apart there. We've been bombing Iraq for ten years steady - it's never on the news. Going to Russia proves to you that merely because you have a democratic revolution or you overthrow one particular way of arranging things doesn't mean that a new and better one necessarily shows up. Mere anarchy can be loosed upon the world, and even if people aren't being butchered on battle lines, they can get into the downward spiral, lose all their wealth. Serbia becomes on the level of Albania, which was the locked closet of Europe for many years. There are many places where people have fallen off the edge of the earth

"It's samy being directly hotwined to areas like that on a big. fat fiber optic cable, It's samy to think of things like genetic engineering loose in areas like that. It's samy, but I think it is not so much a catastrophe as it is an interesting problem. If things like the kid in the Philippines sending out a computer virus that cost the world billions of dollars keep happening, I think you will have a New World Ordor, or a New World Disorder and you will have a New World Disorder and you will have a New World Ordor, or course insistings. They could just as easily be cause in sixtle of the property of the property

"Science fiction writers who write about the impact of technology on society are generally writing about new ones, not the powerful ones. They're trying to assist that assimilation process, not to talk about what really changes us and what really defines us. The Internet has definitely moved from column A to

Bruce Sterling

column B in American society, but it's going to affect other societies in other ways. It's surprising how well it has already worked. About the only ones that can't handle it are the pariah states. Serbia had a real problem with it. Iran doesn't want anything to do with it. Saudi Arabia is very afraid of it. The Chinese are ambivalent. I happen to be a big fan of the Internet, and I think it's one of the most benign massive technologies that has happened. Considering that it ranks with air flight, railroads, timekeeping, or other really big ones, the number of severe downsides is very small There's no Hiroshima of the Internet, no Dachau of the Internet. It has not been used to really malignant, hideous, criminal purposes. That doesn't mean it couldn't necessarily happen, or that there's anything inherently benign.

Eventually, the world should be dominated by Indian and Chinese Internet sites, because they're the majority populations - though if they want to get anything done, they're going to have to use a second language. I've been doing a list for translators; it's one of my lesser-known enterprises. 'Rete Global Paraliteraria', is run by Roberto de Sousa Causo, noted Locus regular in Brazil. We started the list for science fiction translators in languages other than English, and my hope was I could get the Finns to talk to the Czechs, the Czechs to talk to the Portuguese, and the Portuguese to talk to the Chinese, and they would all realize. 'We're 94% of the planet's population. Why don't we empower ourselves and get something done over the Net, and really fulfill that strange urge we have, to write our own kind of science fiction?' The problem is, the people in Finland aren't narticularly interested in Brazilian science fiction. They just don't want to know, and it's really hard to convince them that Brazilian SF has something to offer them. So they spend most of their time sitting around scheming how to break into the American market. The mere fact that they're all wired now, a virtual community sitting in the same room, is not really helping them. If only I knew what to do. It pains me to go to a place like Prague and be sleeping on the couches of sci-fi fans and know they speak four languages, they have IOs high enough to boil water, and I'll never be able so see their material. They really are choked off, just by the fact that they happen to have been born into a society of six million people rather than 260 million. It seems like a terrible injustice, but for the life of me, I can't figure out how to hack around it.

"I have watched the decline of the short fiction market with leaden despair, but I don't know what to do. The Internet is an extremely unstable medium. and I used to report on Dead Media projects with great regularity. The average lifespan of a web page is about 41 days, so the mere fact that you've got it on a comnuter doesn't really make it any sexier, better, or even cheaper to do. For print magazines, the distribution system has broken down. The physical substrate of getting these things into people's hands has collapsed. It reminds me of the pulp paper shortage. That and the coming of television did in the pulp publications. this whole ecosystem of popular fiction being published at the time - except for science fiction. The only thing I can do is swear I'll write more short stories, and struggle to get them published somewhere. But I refuse to completely despair. There's going to be some method by which these things are going to be made to happen. I still enjoy reading it. I still think I'm doing some of my best work in the short markets. I'm hoping to pick up the local Short Story Writers' Workshop in Austin, Turkey City, which is showing some flickering signs of life lately. As long as there are young people and new talents who want to be heard, and people willing to sit still and read it. I think we may be able to finesse the production problems.

"It's clearly turning into more and more of a crisis, and I'm very concerned about it, and willing to work to try to help. But I don't want to become a magazine editor, because I know too many people who have been driven nuts by that. What you would really do if you wanted to save the magazines would be to start one. That's what Asimov did, that noble fellow. He was willing to at least franchise his name and leverage his prestige to make a new thing possible. I don't have as much prestige as he did, but I can imagine something like 'Neal Stephenson's Industry-Standard GROK Fiction Magazine' - guys who are former programmers are going to read Greg Egan stories here, and it's going to be glossy and have

bleed-over graphics like Wired does. That could sell! "People have always argued that the genre's dying, and the whole thing will go into the toilet pretty soon. I don't see that's the case. The thing I find exciting about it is, there's a lot of good material. You can say things within a science-fictional context that are genuinely relevant, really interesting, and can profoundly affect people's thinking. And as long as that's possible, there will be some kind of demand, some realm in which to do this." -Bruce Sterling



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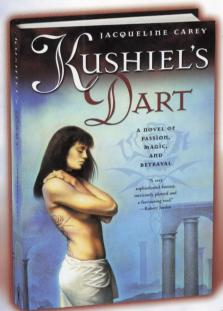
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